TABLE COLLECTION

BEAUTIFUL

ENGLISH FURNITURE

OF THE

XVII AND XVIII CENTURIES

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

NO. OF COPIES 1

ON FREE VIEW

AT THE AMERICAN ART GALLERIES

FROM FRIDAY, NOVEMBER 25TH, UNTIL THE MORNING
OF THE FIRST DAY OF SALE, INCLUSIVE

A NOTABLE COLLECTION

OF

ENGLISH FURNITURE

OF THE

XVII AND XVIII CENTURIES

SALE AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

ON THURSDAY, FRIDAY AND SATURDAY AFTERNOONS
DECEMBER 1ST, 2ND AND 3RD, 1910

BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE

OF

A NOTABLE COLLECTION

OF BEAUTIFUL

ENGLISH FURNITURE

OF THE XVII AND XVIII CENTURIES

THE COLLECTION FORMED BY

MR. THOMAS B. CLARKE

AND ACQUIRED BY THE

TIFFANY STUDIOS

FOR WHOSE ACCOUNT THE COLLECTION WILL BE SOLD
AT UNRESTRICTED PUBLIC SALE ON THE
DATES HEREIN STATED

CATALOGUED BY

LUKE VINCENT LOCKWOOD

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1910

Press of The Lent & Graff Company
137-139 East 25th St., New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

TIFFANY STUDIOS
No. 347-355 MADISON AVENUE
CORNER FORTY-FIFTH STREET
NEW YORK

September 26, 1910.

American Art Association,
6 East Twenty-third Street,
New York City.

Dear Sirs:

In 1907 the Tiffany Studios acquired from Thomas B. Clarke, Esq., his entire collection of English Furniture of the Seventeenth and Eighteenth Centuries. The preface to the Catalogue, which was subsequently issued, gives the reasons for the purchase, and we quote from it as follows:

> "Early in 1906 Mr. Luke Vincent Lockwood and Mr. Louis C. Tiffany became interested with Mr. Clarke in the examination and study of this old furniture, and as a result of their discussions Mr. Clarke agreed to its exhibition. At no time was there any thought of the commercial exploiting of the collection, and the desire was to emphasize the educational value of so remarkable an assemblage. It was with this purpose, therefore, that opportunity came to the Tiffany Studios to purchase the entire collection."

Since that time there has been sold from this collection to the Metropolitan Museum of Art, and to many well-known Collectors in this country and abroad, such of the pieces as they desired to possess to enhance the value of their own collections, and this has in no way impaired the value of the remaining pieces.

The steady increase in the business of the Tiffany Studios, and the growing demands for additional space needed by several of the important departments, make more room absolutely necessary for their continued development. Because of this condition, and for the further reason that we desire to offer to the many who are interested in the study and acquisition of such furniture, and at the prices it will command in open competition, we have decided to offer without reservation the entire collection remaining and absolutely free of additions, at unrestricted public sale at the American Art Galleries. Each and every piece has been passed upon by Mr. Luke Vincent Lockwood, the Collector who is pre-eminent among those who have made thorough and careful study of this subject, and also by Mr. Patrick Stevens, an authority recognized by the Museums and by connoisseurs. The Tiffany Studios will therefore guarantee every piece offered at this unrestricted public sale as being authentic and of the period stated, and that it has not been restored, although in a few cases some slight repairs have been made.

We are also influenced in proposing the disposition of this notable Collection by the fact that it will be the largest and most important sale of the kind ever held in this country or in England.

Yours very truly,

TIFFANY STUDIOS,
(Signed) F. B. Conover,
Vice-President.

FOREWORD

(From the original catalogue issued by the Tiffany Studios, November, 1907.)

THE Collection of Antique Furniture which is described in this Catalogue was made by Thomas B. Clarke, Esq., who has for so many years been identified with the development of Art in New York.

Through his patient search and accurate knowledge the collection increased year after year and two decades have passed since he began his labor as a collector of old English Furniture.

Early in 1906 Mr. Luke Vincent Lockwood and Mr. Louis C. Tiffany became interested with Mr. Clarke in the examination and study of this old furniture and as a result of their discussions Mr. Clarke agreed to its exhibition.

At no time was there any thought of the commercial exploiting of the collection, and the desire was to emphasize the educational value of so remarkable an assemblage.

It was with this purpose therefore that opportunity came to the Tiffany Studios to acquire the entire collection.

Mr. Luke Vincent Lockwood consented to prepare the Catalogue, actuated solely by his appreciation of the things themselves and gave his time freely and without compensation. All students and lovers of the subject will feel indebted to him for this book, which represents his thought and analysis.

It is also proper that a word of appreciation should be recorded of that able cabinet-maker and expert, Mr. Patrick Stevens, well known to collectors of furniture for his knowledge and integrity. He has examined every piece to test its age and to testify as to its correctness in detail.

With this explanation the Tiffany Studios present this book in the belief that its value as one of permanent reference will be realized, and in the hope that the spirit and intention of those interested in its publication will be understood.

New York, November, 1907.

INTRODUCTION

INTRODUCTION

(Reproduced from the original catalogue issued by the Tiffany Studios, November, 1907.)

THE proper classification of furniture must be based upon a knowledge of form, decoration and material, and the importance of their consideration is in the order named. It is essential that each should be considered in any classification, and it will be the object of this catalogue to place these elements distinctly before the reader in the description of each specimen. The pieces difficult of classification are always those which mark the transition between two distinct styles and it is only by keeping these three elements in mind that a proper classification of such pieces can be made.

Allowance must always be made in dating specimens for the fact that styles travel slowly and by the time a London design had reached an outlying point, it would long since have become old-fashioned. This probably accounts for many pieces of early form but of late decoration.

The furniture in this collection falls within three well defined groups, covering a period of about two hundred years, and this classification distinctly shows the foreign influences which were molding the English workmen. Writers on English furniture have quite generally fallen into the habit of classifying specimens after the French fashion, by the name of the sovereign under whom the style developed, such as Charles II, William and Mary, and Queen Anne. While in France such distinctions were proper and in the main accurate, in England no such classification can be made without causing confusion, for in the latter country the sovereigns have never been patrons of art, nor does the furniture represent any national art, strictly speaking. For instance, the style called Queen Anne did not really come into favor until the reign of George II. The truth is, that the English artisan was not an originator, but an adapter, and this is not said by way of disparagement, for English adaptations of Continental styles were often superior to their prototypes, in that they developed a style along practical lines until it had become distinctly English.

The probable reason that the English developed a style rather than originated one, is that during the seventeenth and early eighteenth centuries the arts were chiefly in the hands of workmen from the Continent, attracted by the religious tolerance of that country and later,

probably, by the great wealth developed in England by its commercial supremacy. First it was the Flemish, then the Dutch, and later the French who decided the prevailing styles of England, and under these general heads can this collection be classified, although the French period, which covers more than seventy-five years and embraces two totally different styles, should be subdivided into that showing the influence of the Louis XV school, called, after the cabinet-maker, Chippendale, and that showing the influence of the Louis XVI school, called after the designers, Shearer, Hepplewhite and Sheraton. There are, also, a few pieces in the collection which antedate the Flemish school, but they are too few to require generalization, and will be treated as isolated specimens.

Whether a piece in this collection is illustrated or not, has no bearing upon its relative importance, for although this volume is essentially a catalogue, it has been its aim to show those pieces which especially represent development in style, and for the sake of avoiding monotony certain pieces have, therefore, been grouped among the unillustrated specimens usually because varying in but minor details from some already illustrated.

CATALOGUE

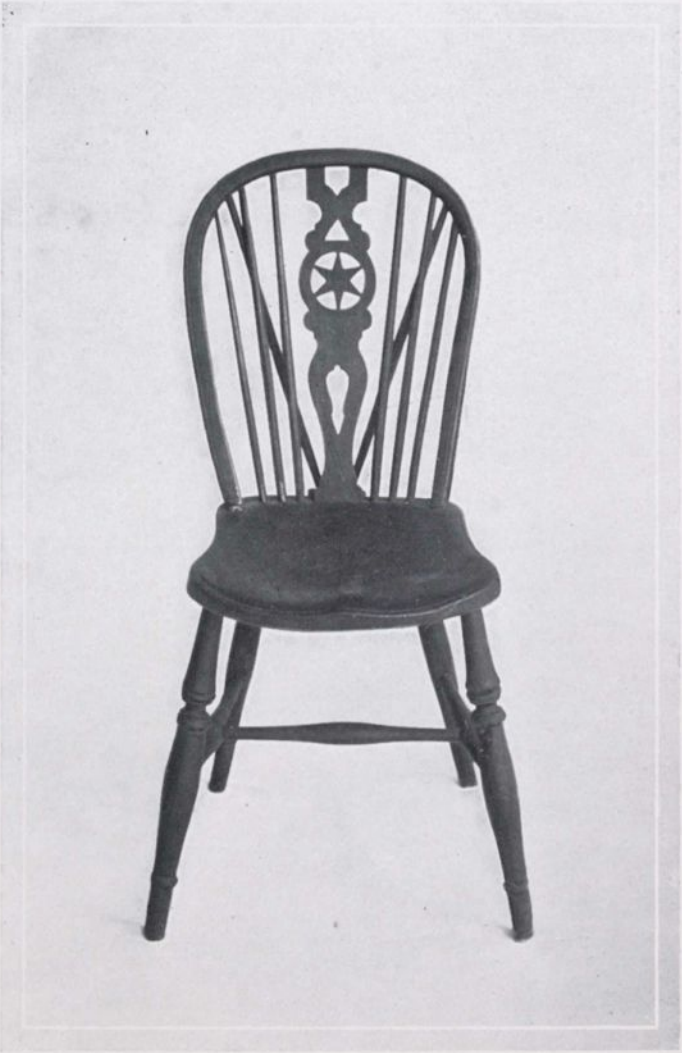
FIRST AFTERNOON'S SALE

THURSDAY, DECEMBER 1ST, 1910

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

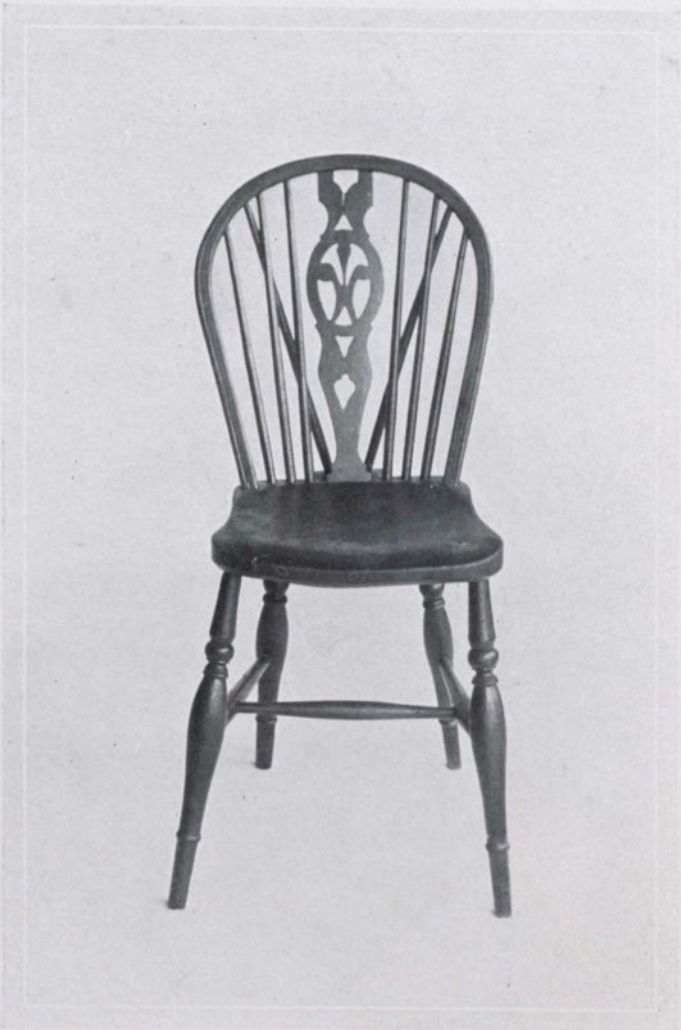


No. 1

WINDSOR SIDE CHAIR

(*Last half eighteenth century*)

This side chair is very similar to that shown in Catalogue Number 2, except that the center of the splat is cut in a star shape.



No. 2

THREE WINDSOR SIDE CHAIRS

(*Last half eighteenth century*)

The back of this side chair is formed of a single bent strip of wood, supported by a bracing from the top to a projection at the back of the seat. The center splat is cut in a *fleur-de-lis* design.

No. 3

TWO WINDSOR SIDE CHAIRS

(Last half eighteenth century)

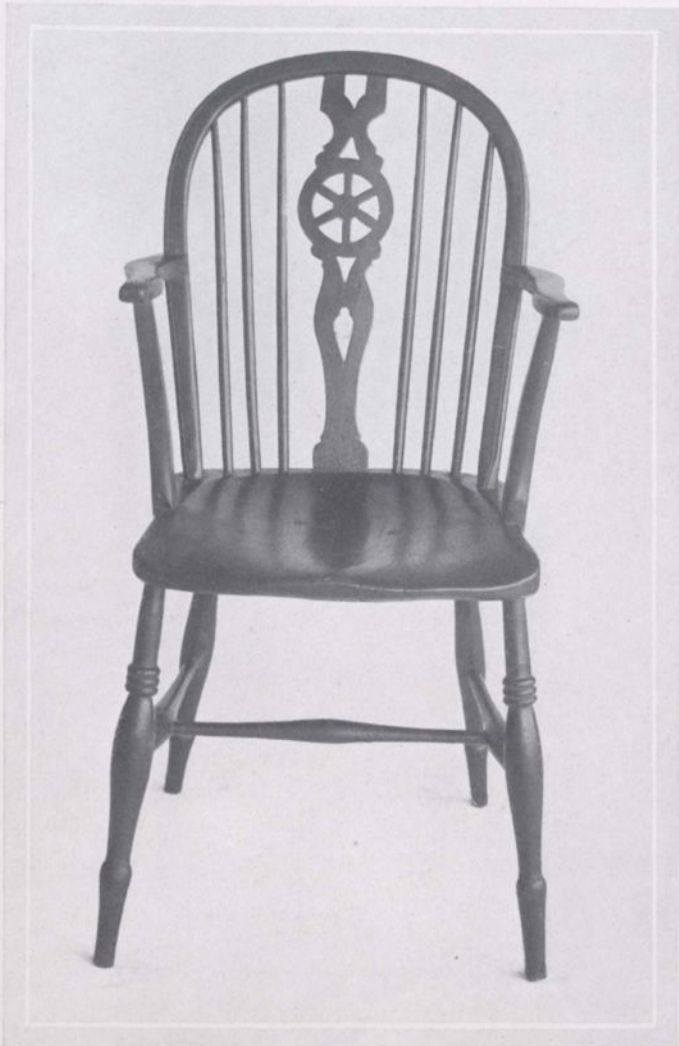
This side chair is in the same general outline as that shown in Catalogue Number 2, with the back supported by spindles. There are three splats in waving form, with a spindle on either side of the center splat.

No. 4

SET OF FOUR WINDSOR ARM CHAIRS

(Last half eighteenth century)

In this arm chair the arms do not extend through the back but are put on in very much the same way as are the arms on ordinary chairs. The center splat is cut in wheel shape.



No. 5

WINDSOR ARM CHAIR

(Last half eighteenth century)

This chair is similar to the preceding.

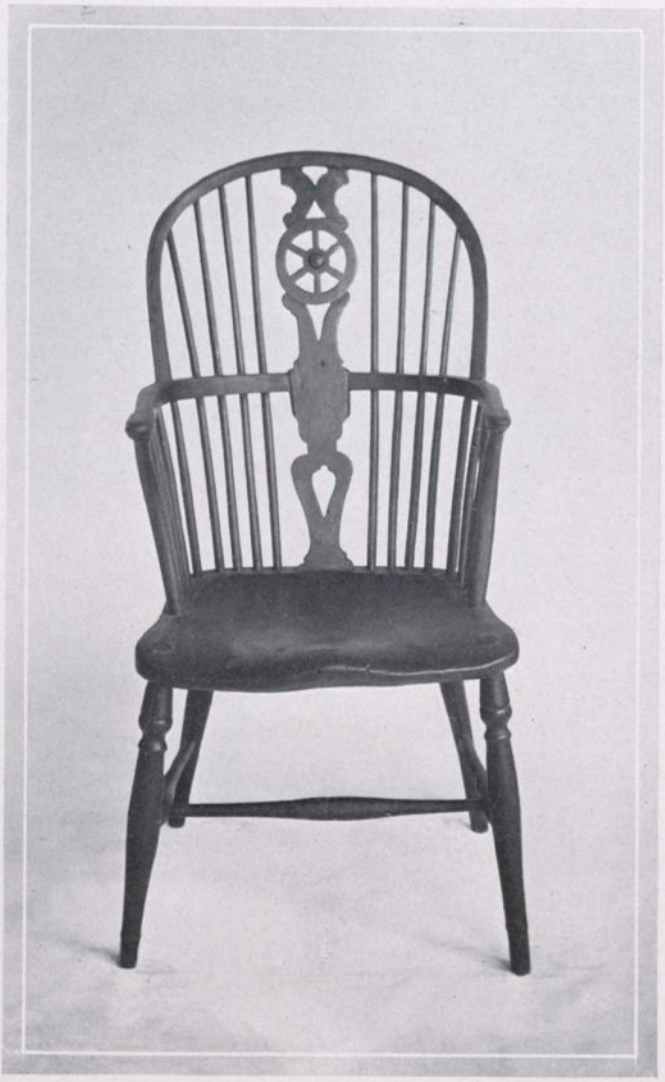
No. 6

SIX WINDSOR CHAIRS

A SET OF FIVE SIDE CHAIRS AND ONE ARM CHAIR

(Last half eighteenth century)

This arm chair is quite similar to that shown in Catalogue Number 4, except that two braces extend from the top of the back to a projection on the back of the seat. The center splat is in the same design, and the arms are fastened to the stiles in the same manner.

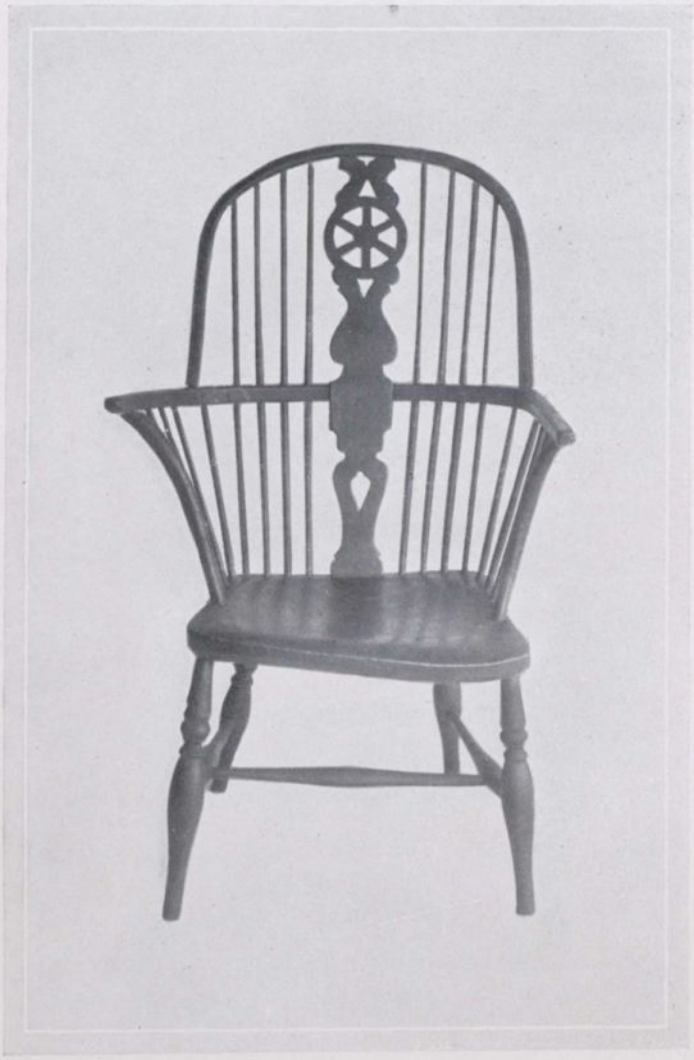


No. 7

WINDSOR ARM CHAIR

(*Last half eighteenth century*)

This form of Windsor chair, with a wooden splat through the center in place of spindles, was a common design in England, but was rarely, if ever, found in America, those in America following the form of those illustrated in the three preceding plates. The splat of this chair is cut in a wheel shape above with a slight piercing below.



No. 8

WINDSOR ARM CHAIR

(Last half eighteenth century)

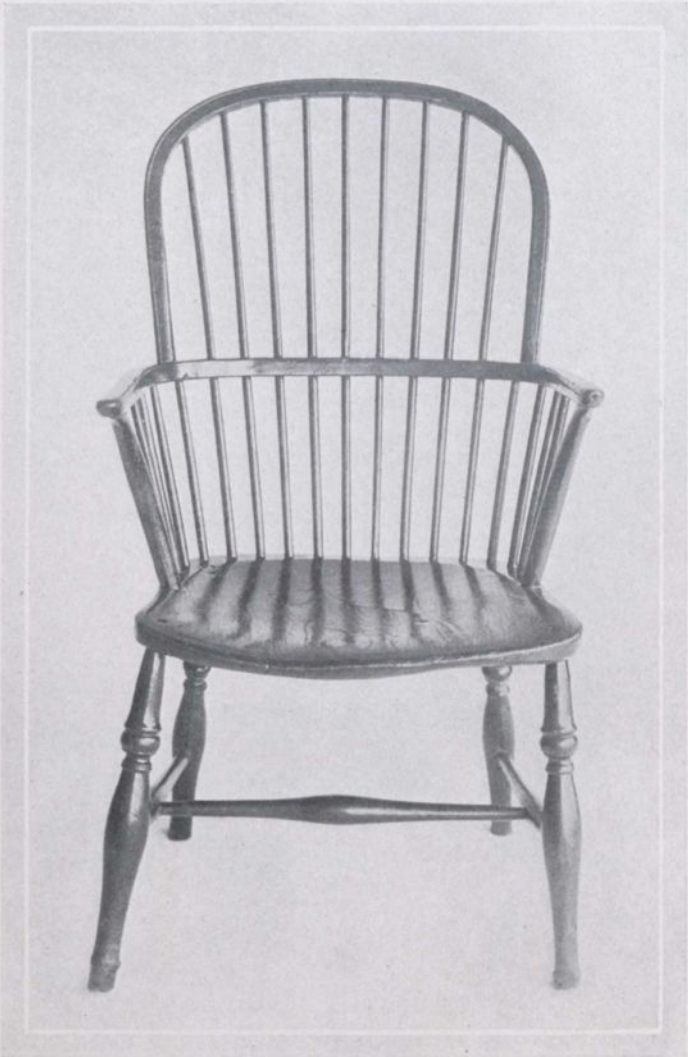
This Windsor chair does not differ materially from that shown in Catalogue Number 7, except that the back is higher. It has the wheel piercing in the upper part with a slight piercing below. The arms extend around the back.

No. 9

WINDSOR ARM CHAIR

(*Last half eighteenth century*)

This style of chair was popular throughout the last half of the eighteenth century and was in a totally different design from any of the other chairs during that time. This arm chair is in an early form, the arms extending entirely around the back of the chair with a raised portion at the center.



No. 10

WINDSOR ARM CHAIR

(*Last half eighteenth century*)

This chair is very similar to that shown in the preceding.

No. 11

WINDSOR ARM CHAIR

(*Last half eighteenth century*)

This chair is very similar to that shown in Catalogue Numbers 9 and 10.

No. 12

COMB BACK WINDSOR ARM CHAIR

(*Last half eighteenth century*)

This form of Windsor chair was very popular. The arms extend through the back, and above is a high rounded back supported by spindles. The underbracing is well turned.

PERIOD
SHOWING FRENCH INFLUENCE

PERIOD SHOWING FRENCH INFLUENCE

THIS period extending from 1735 to 1800 may very properly be called the period of the cabinet makers. During this time, it was the fashion for cabinet makers to publish books of designs showing new styles which they were prepared to execute and which other cabinet makers could copy.

During this period of French influence, two totally distinct styles developed in England, corresponding to the well defined styles existing contemporaneously in France and known as the Louis XV and Louis XVI styles.

The chief exponent of the former in England was Thomas Chippendale, of St. Martin's Lane, London, who published his "Gentleman's and Cabinet Makers' Director" in 1754 and two successive editions during the ten years following. His success must have been immediate because within a few years several other cabinet makers published designs so similar that it is often impossible to distinguish them. For this reason, it is but fair to call the furniture after this fashion by Chippendale's name.

It must be borne in mind, however, that Chippendale lived until 1779 and was compelled to change the early style by which he is so well known to the classic style of the Louis XVI period introduced in England by the brothers Adam, and it is only recently that collectors have come to realize that much of the furniture dating from 1770 to 1780, heretofore called Adam, was really the work of Chippendale, and this later work shows practically nothing in common with his earlier. Chippendale's book was brought out in parts and subsequently bound, the third edition being completed in 1763. Other publishers of the same period were: William Chambers; Edwards and Darley, mostly in Chinese Designs; Thomas Johnson, who ran riot in Rococo; Ince & Mayhew, who were close rivals to Chippendale; Robert Manwaring; W. and J. Halfpenny.

The chief characteristics of the Chippendale style up to about 1770 were the use of Rococo scrolls, dripping water effects and conventionalized leaves and flowers, intermingled often with Chinese and Gothic designs. The most striking difference between the French and English schools was the use of the splat in chairs. The English had taken this fashion from the Dutch and never abandoned it, and Chippendale and his school took advantage of this additional wood surface to develop many original themes.

The Chinese and Gothic designs of the period were also original.

With the exception of occasional lines, inlay was never used in the Chippendale period, but surfaces were elaborately carved, the cabinet makers relying on carving instead of contrasting woods to obtain their effects.

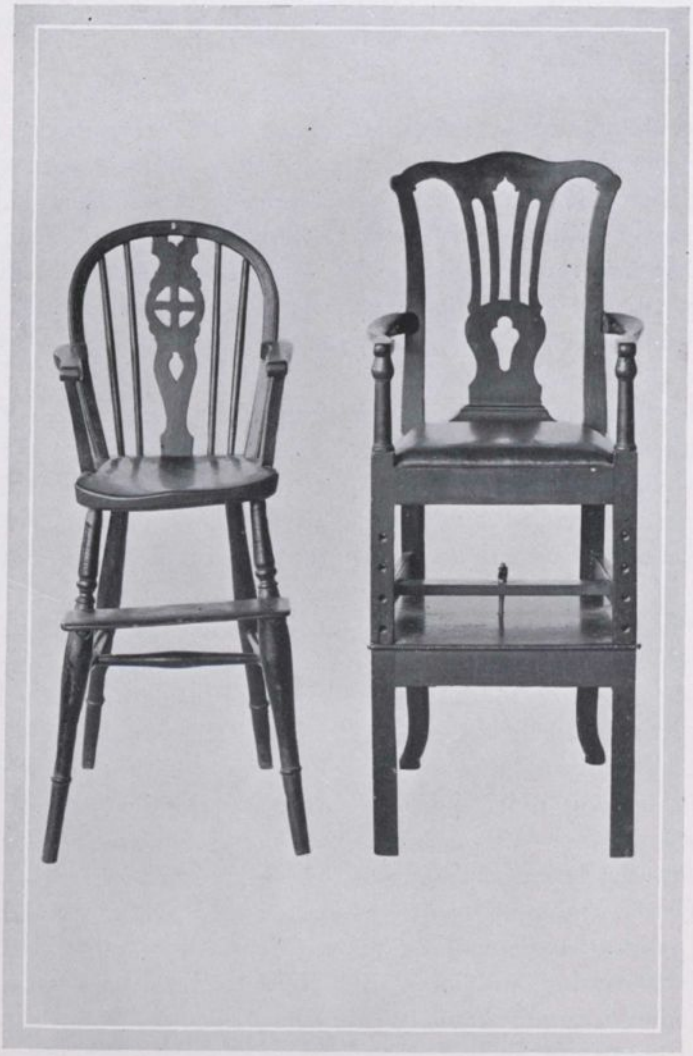
In his earlier designs, Chippendale clung to the use of the ogee curve of the preceding period, but about 1765 he gradually adopted the straight for the cabriole leg, in recognition, no doubt, of the change in style then asserting itself. For this reason, a certain style of splat will be found with both an early and late form of leg. The form of splat therefore rarely indicates the age. The difference between the chairs of this period lies almost entirely in the form of the splat which falls within several well defined groups. These will be taken up in order in the succeeding pages.

There was no sudden change from the Chippendale school and that represented by Shearer, Hepplewhite and Sheraton. The change in form and decoration was very gradual and the specimens following have been arranged to illustrate this fact.

The almost unfailing mark of a Chippendale chair is the bow-shaped back, but as in all other cases of unfailing rules, there are exceptions and it is never safe to classify except by the triple method of form, decoration, and material.

Following Chippendale and his school came the revival of the classic, introduced by the Adam Brothers. They were architects and not cabinet makers, but they designed some furniture and apparently gave the impetus which made this style popular in England. There is some proof that Chippendale executed designs made by Adam.

The cabinet makers, however, whose influence in the last twenty years of the eighteenth century rivalled that of Chippendale in the twenty years preceding, were Shearer, Hepplewhite and Sheraton, who used both carving and inlay and whose designs were graceful and lighter in appearance than any preceding them.



No. 13 No. 14

CHILDREN'S HIGH CHAIRS

The first chair here shown is a Windsor, made of various kinds of wood. The second chair is made of mahogany and is composed of two pieces, a table part below and a child's chair in Chippendale style above, fastened to each other with a screw. When used together, they form a high chair and when separate, they form a child's chair and table.

No. 15

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*About 1770*)

A chair with a splat showing the long C scroll with a short cyma curve below is here illustrated. The top rail is on a curve, slightly depressed toward the center, and not in the usual bow-shape. The only carving is in the form of two leaves in the center of the splat. The legs are plain and straight and braced.

No. 16

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

The splat of these chairs shows Gothic influence, the outline being in the long C scroll. The center of the top rail is carved in honeysuckle pattern with a pendant flower. There is also carved a pendant flower at the center of the splat. The legs are plain and straight with underbracing.

No. 17

MAHOGANY CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair is made up of slats, the outline being a long C curve. The top rail is carved in leaf design. The legs are perfectly plain and under-braced. This chair was originally a side chair, but arms, at some time, have been added.

No. 18

MAHOGANY SIDE CHAIR

HEPPLEWHITE STYLE

(*1785-1795*)

The back of this chair is in the shield shape and more elaborately worked out than those shown in the preceding plates. There is a well-defined splat, at the center of which is carved an urn. The legs are straight and tapering.

No. 19

MAHOGANY SIDE CHAIR
HEPPLEWHITE STYLE

(*1785-1795*)

Another shield shape Hepplewhite chair is here shown, with an urn carved at the center of the splat and wheat sheaves extending up on the top rail. The legs are tapering and carved in double ogee and bead mouldings.

No. 20

MAHOGANY SIDE CHAIR
SHERATON STYLE

(*1790-1800*)

This chair is a typical example of the design used by Sheraton. It will be noted that it differs quite radically from the designs of Hepplewhite. The back is rectangular, as is also the splat, the upper portion of which is cut into seven radiates. Upon the lower portion are carved pendant flower and acanthus leaf designs. The legs are plain and straight.

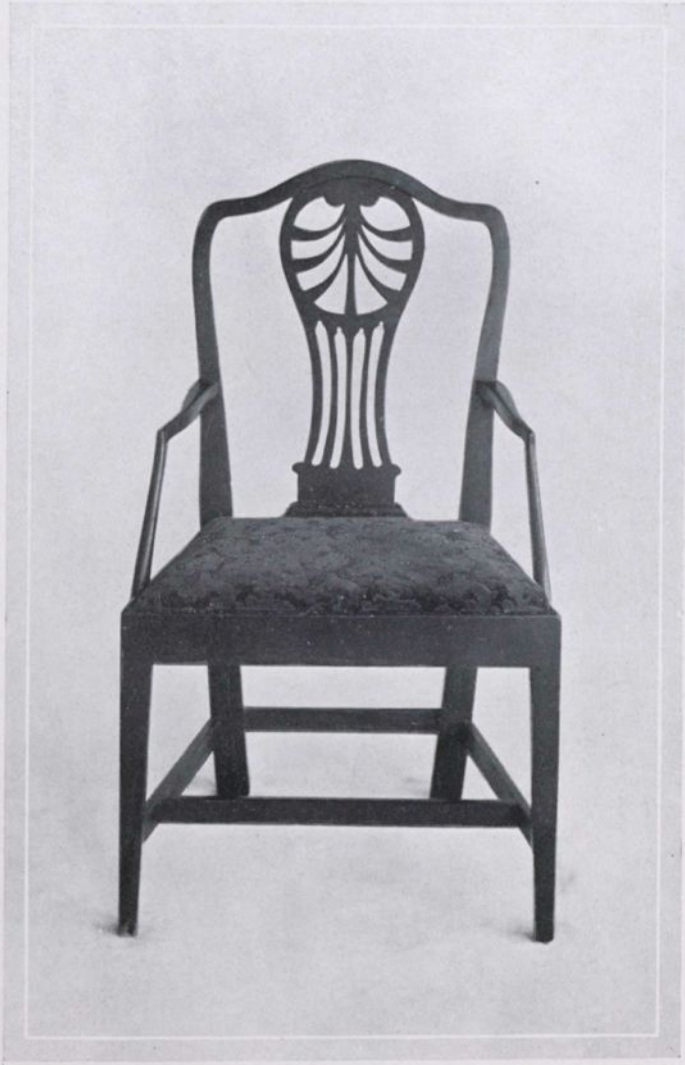
No. 21

MAHOGANY SIDE CHAIR

SHERATON STYLE

(*1790-1800*)

This chair is in very much the same general design as the preceding one, except that the front legs are round and fluted. There is a slight carving on the projection of the top rail and on the splat below the radiates.



No. 22

MAHOGANY ARM CHAIR

TRANSITION STYLE

(*1780-1790*)

This arm chair shows a combination of the influence of the Chippendale and Hepplewhite schools. It is perfectly plain, the upper portion of the splat being cut out in the honeysuckle design.

No. 23

MAHOGANY UPHOLSTERED ARM CHAIR SHERATON STYLE

(*About 1800*)

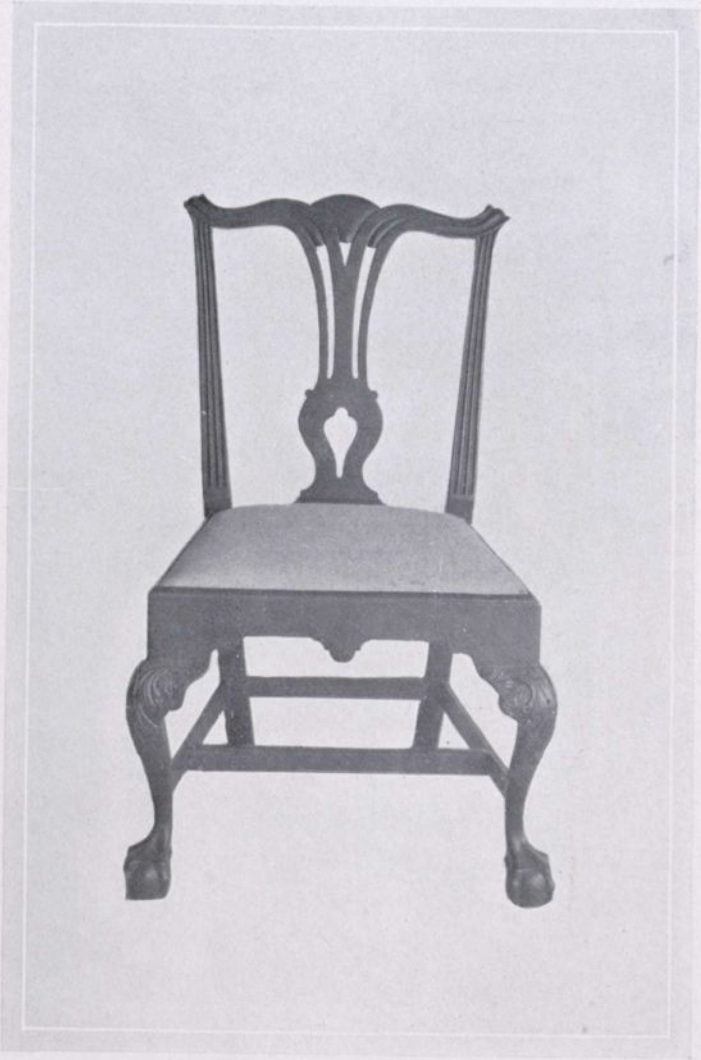
The back of this chair is perfectly plain, the center being filled with upholstery. The arm supports are bulb shaped and they and the legs are fluted.

No. 24

MAHOGANY ARM CHAIR
SHERATON STYLE

(*About 1800*)

This style of chair is commonly known in this country as the Duncan Phyfe chair, such chairs having been made by a man of that name in New York, between 1800-1810. It shows the Empire influence then in vogue. The edges of the stiles and rails are carved in moulding designs.

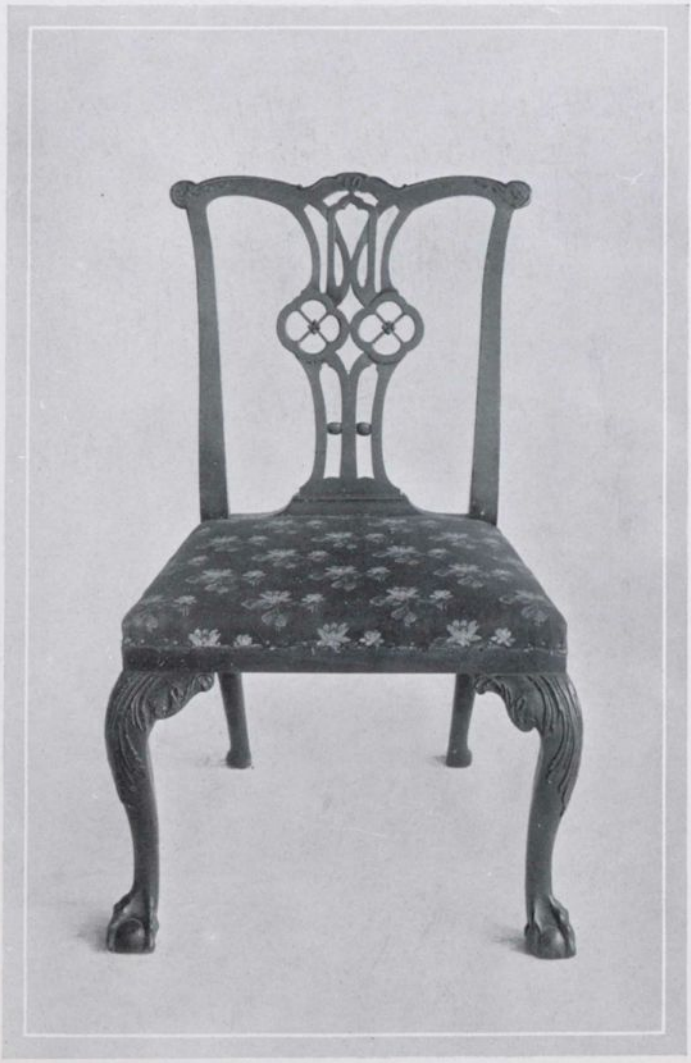


No. 25

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

The splat of this side chair in outline is very similar to that shown in Catalogue Number 181. The splat is perfectly plain. The stiles are reeded and the legs are cabriole, terminating in bird's claw and ball feet with acanthus leaf carving on the knees. An underbracing strengthens the chair. The seat frame has been restored.



No. 26

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is composed of two C scrolls, between which are two quatrefoils within which are cross bars with rosettes where they meet in the center. There is a slight carving on the top rail in an acanthus leaf design. The legs are cabriole, terminating in bird's claw and ball feet. The knees are carved in acanthus leaf designs.

No. 27

MAHOGANY ARM CHAIR
HEPPLEWHITE STYLE

(*1785-1795*)

The back of this chair is in the shield shape, the outline of the back and slats being finished in double ogee mouldings, as are also the legs.

No. 28

WALNUT SIDE CHAIR
CHIPPENDALE STYLE

(*About 1740*)

This is a very early chair in Chippendale style, similar to some found in the Dutch period, except that the top rail is bow-shaped. On the stiles and two center slats of the splat are carved simple leaves. The legs are cabriole, terminating in Dutch feet, slightly carved in leaf design, and the legs, for about two-thirds of the distance up, are octagon shaped. On the knees are carved acanthus leaves.

No. 29

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*About 1770*)

The splat of this chair is cut into five slats and the top rail is carved in an acanthus leaf design and at the center is carved a basket of flowers. The legs are perfectly plain and underbraced. The back has been broken and repaired.

No. 30

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

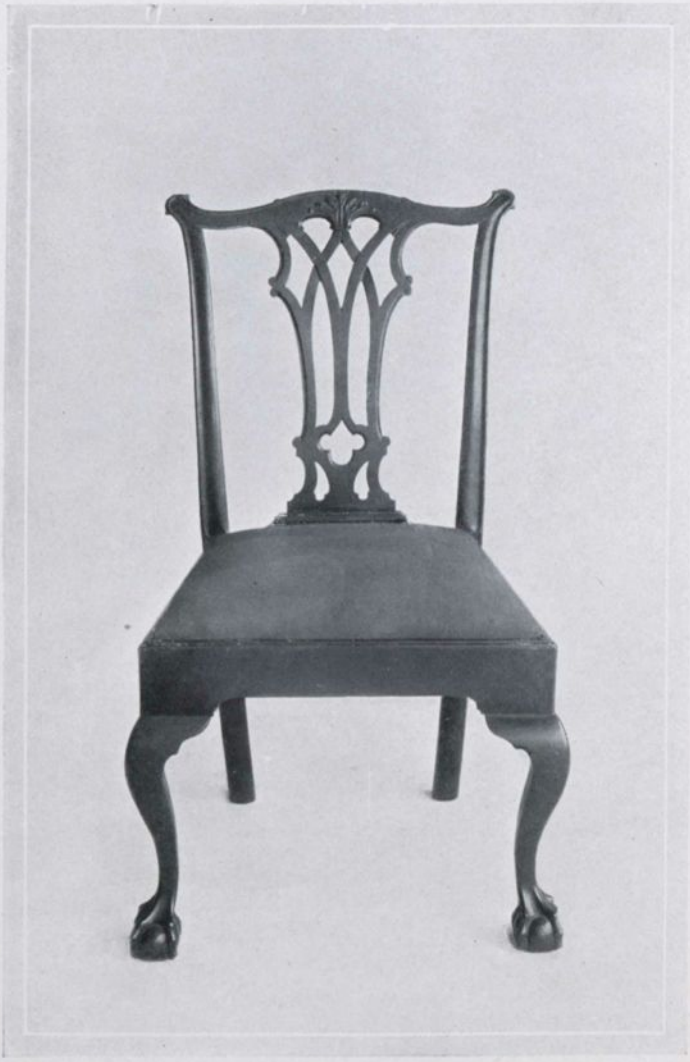
The splat of this chair is cut into three slats. The upper portion is in Gothic effect, and all the surfaces are well worked out. The ends of the top rail are carved in leaf design and at the center are carved acanthus leaf scrolls. The legs are straight, and they and the stiles are carved in double ogee and bead mouldings.

No. 31

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*About 1770*)

The splat of this chair is cut into slats and the top rail is carved in flower designs. At the point where the stiles join the top rail are carved leaf scrolls. Scrolls and flower designs are carved in pendant fashion on the splat. The legs, which are straight and plain, have been cut off and casters have been added to them.



No. 32

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*About 1760*)

The outline of the splat of this chair is in three C scrolls, but in other respects the design is similar to some of the Gothic designs already shown. There is a slight leaf carving at the center of the top rail. The legs are perfectly plain cabriole legs, terminating in bird's claw and ball feet.

No. 33

TWO MAHOGANY ARM CHAIRS CHIPPENDALE STYLE

(*1770*)

The outline of the splat of this chair is in the elongated C curve followed by a cyma curve with the center cut into slats. The top rail is carved in a slightly Gothic effect. Each arm terminates in a dragon's head with a ball in its mouth. The legs are straight with double ogee and bead mouldings carved on the surface.

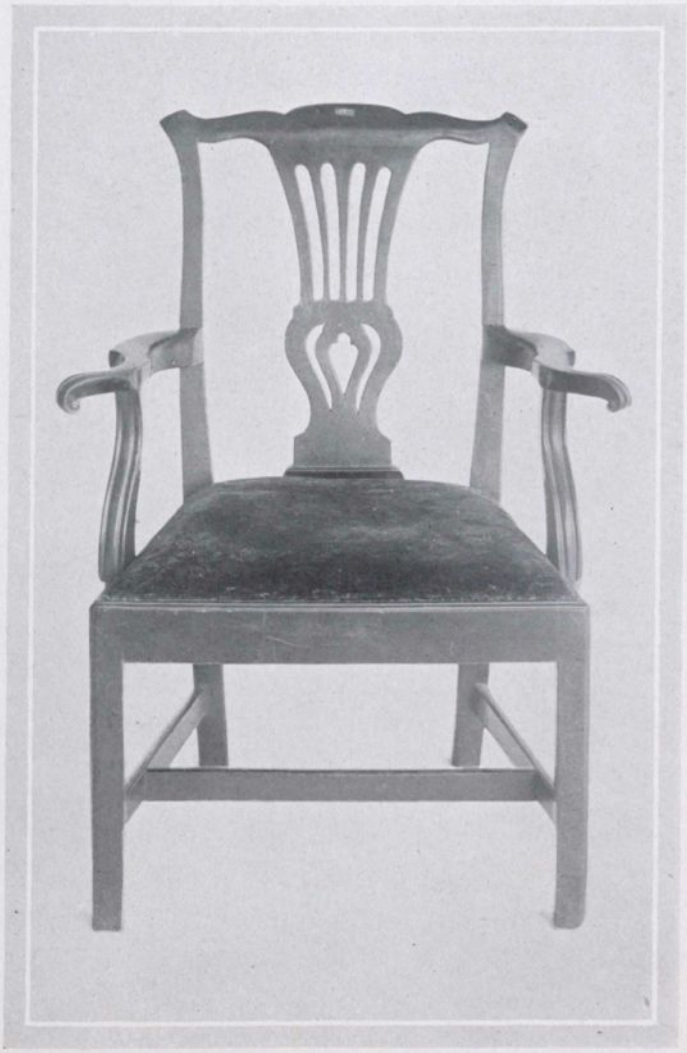
No. 34

OAK ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to that shown in Catalogue Number 33. At the center of the top rail is carving. The legs are straight and plain.



No. 35

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

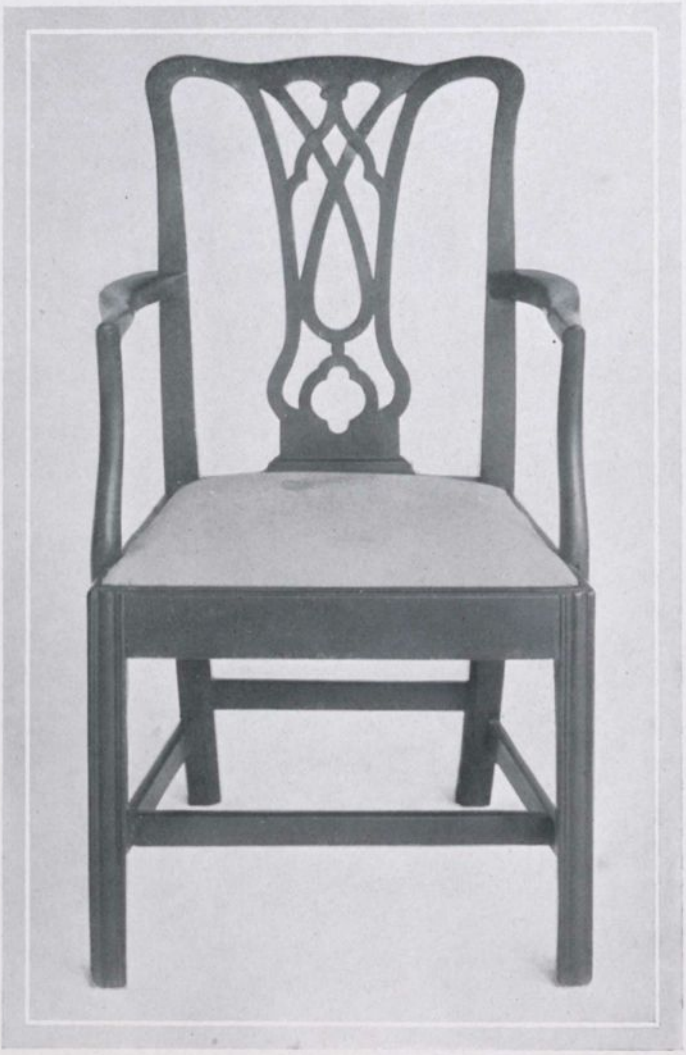
This chair is similar to that shown in Catalogue Number 33. The back is plain and the legs are straight and plain.

No. 36

THREE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

The outline of the splat of this chair is a long C scroll followed by a short swell. The stiles appear to be a part of the top rail, somewhat in the manner shown in the Dutch period. At each corner of the top rail is carved a small cartouche and, at the center, are carved shell radiates with acanthus streamers. The center of the splat is cut out in Gothic design, a very popular theme during this period. The legs are straight, the front legs being carved with double ogee and bead mouldings.



No. 37

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

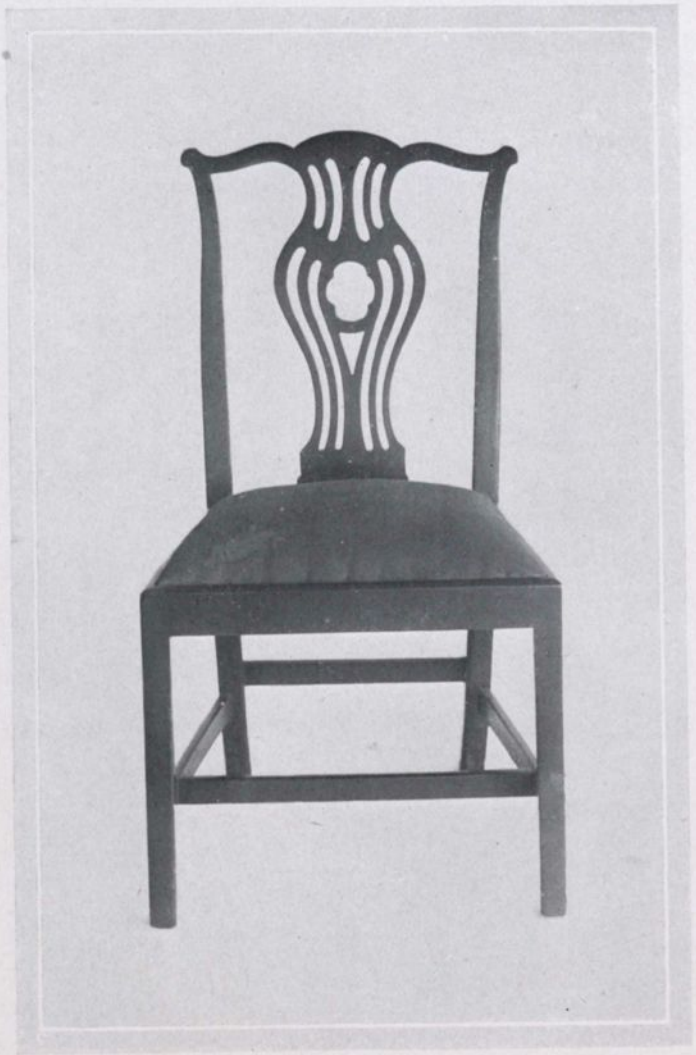
This chair is similar in design to that shown in Catalogue Number 36. The back is plain. The legs are straight with double ogee and bead mouldings. The back legs and top rail have been repaired.

No. 38

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair is composed of continuous flowing lines paralleling each other. The top rail is carved with a leaf effect. The center of the splat is pierced in a conventional quatrefoil design. The legs are plain and straight.



No. 39

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to the one shown in Catalogue Number 38. It is perfectly plain, with straight legs.

No. 40

MAHOGANY ARM CHAIR

TRANSITION STYLE

(*1780-1790*)

This chair suggests a combination of the Chippendale and Hepplewhite schools. The top of the splat is carved with pendant flowers and the splat is a series of five slats bound together at the center. The legs are straight, carved with flutes. There is a slight carving on the supports of the arms and on the arms.

No. 41

MAHOGANY ARM CHAIR

TRANSITION STYLE

(*1780-1790*)

This chair also shows an influence similar to those under discussion. At the center of the top rail are carved pendant flowers and a similar design is also carved on the upper portion of the stiles and on the upper portion of the slats. The legs are tapering and fluted.

No. 42

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1755-1765*)

This pattern of chair was very popular during the latter part of the Chippendale influence and has been much reproduced. The outline of the splat is composed of long C curves, the space between being cut in Gothic design. The center of the top rail is carved in a leaf design. The stiles are fluted. The legs are cabriole, terminating in bird's claw and ball feet, and an acanthus leaf carving on the knees extends up on the rail. At the center of the seat rail is carved a shell in a style popular in the Dutch period.

No. 43

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1755-1765*)

The outline of this chair is similar to that shown in Catalogue Number 42. The back is plain and the legs are cabriole, terminating in bird's claw and ball feet.

No. 44

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1755-1765*)

This chair is similar to that shown in Catalogue Number 43. The back is plain and the legs are cabriole, and plain, terminating in bird's claw and ball feet.

No. 45

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1755-1765*)

This chair is similar to that shown in Catalogue Number 43. The back is plain and the legs are cabriole and plain, terminating in bird's claw and ball feet.

No. 46

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

The back of this chair is similar to that shown in Catalogue Number 42. There is a slight carving at the center of the top rail. The legs are straight and plain.

No. 47

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

It will be seen that the form of the splat of this chair is identical with that shown in the preceding plate, but has not been worked out. It is probable that nearly all of the finer designs were abundantly copied throughout the country, the form alone being kept. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 48

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

The splat of this chair is similar to that shown in Catalogue Number 47. The back is plain and straight and the legs are cabriole, terminating in bird's claw and ball feet.

No. 49

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

The top rail of this chair is slightly carved. The legs are cabriole, terminating in Dutch feet, with radiates and a shell, and a pendant flower design is carved on each knee.

No. 50

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair is similar to that shown in Catalogue Number 49. The back is plain and the legs are straight and plain.

No. 51

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

The back of this chair is plain. The legs are cabriole, and plain, terminating in bird's claw and ball feet. The splat is similar to that shown in Catalogue Number 49.

No. 52

MAHOGANY DROP LEAF TABLE
HEPPLEWHITE STYLE

(*1790-1800*)

This drop leaf, or Pembroke, table is in a form frequently found in the period. The table top is square with the corners cut in sunken quarter circles. The legs are straight and tapering, with a slight band of inlay.

No. 53

MAHOGANY CARD TABLE
HEPPLEWHITE STYLE

(*1790-1800*)

This table has ovate ends and concave center, the leaf opening up in a manner similar to the other card tables in the collection. The legs are straight and tapering and slightly inlaid.

No. 54

MAHOGANY CARD TABLE
HEPPLEWHITE STYLE

(*1790*)

The top of this table is composed of two semi-circular parts which when opened form a round top table. The legs are in Marlborough form and there is a slight inlay on the rails and legs.

No. 55

MAHOGANY CANDLE STAND

(*Third quarter eighteenth century*)

The top of this stand has a raised moulding. The standard is fluted with slight carving on the bulb. The terminals of the feet are slightly carved in an acanthus leaf design.

No. 56

MAHOGANY CANDLE STAND

(Third quarter eighteenth century)

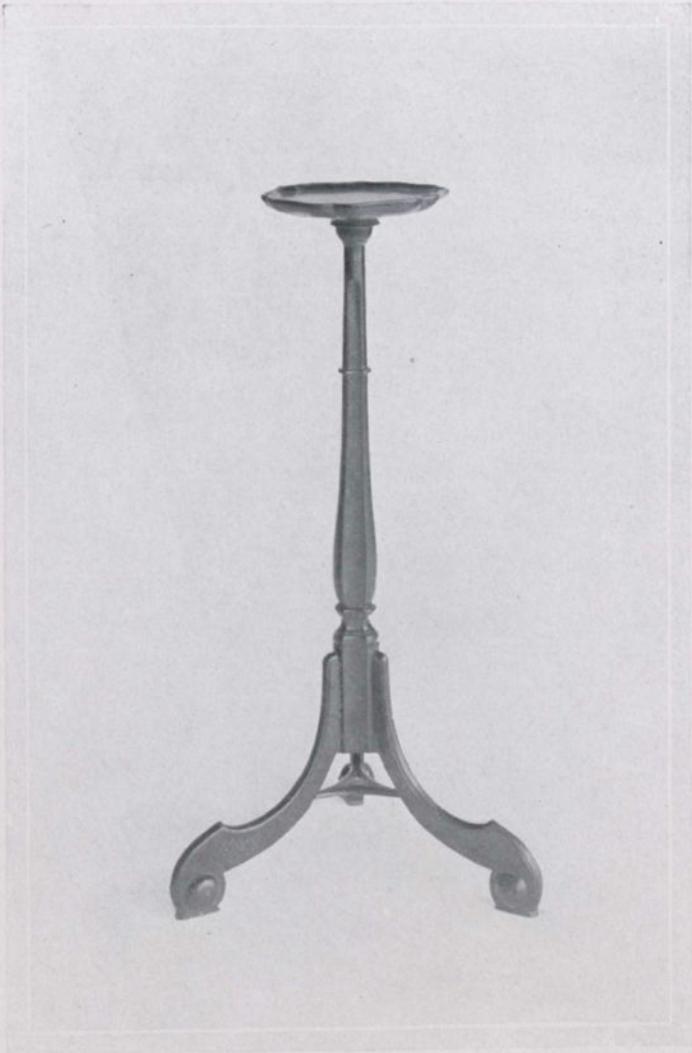
This little candle stand has a pie crust top. The column is fluted. The bulb is spiral cut. On the upper surface of the legs are carved beads and on the terminals of the legs are radiates.

No. 57

MAHOGANY CANDLE STAND

(*Third quarter eighteenth century*)

The top of this table is cut in pie crust shape. There is an acanthus leaf carving on the bulb, below which are carved mouldings. There is a slight carving on the knees and the legs terminate in rat's claw and ball feet.



No. 58

CANDLE STAND
LATE SHERATON STYLE

(First quarter nineteenth century)

This candle stand is in very late form. The column is turned and bevelled. The legs are in a scroll form.

No. 59

TWO CANDLE STANDS

LATE SHERATON STYLE

(First quarter nineteenth century)

These candle stands are very similar to those shown in Catalogue Number 58.

No. 60

PAIR MAHOGANY CANDLE STANDS SHERATON STYLE

(*1790-1800*)

The top of this little candle stand is cut in curves, with a raised moulding about the edge. The column is light and tapering, and the legs terminate in spindle feet. On the surface of the legs are carved pendant flowers, and rosettes are carved where the feet join the legs.

No. 61

MAHOGANY DUMB WAITER TABLE

(Third quarter eighteenth century)

This table's standard is carved in reeding and fluting. The moulding about the tops is beaded. The legs terminate in rat's claw and ball feet and an acanthus leaf design is carved on each knee.

No. 62

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This form of table is commonly called "dish top," owing to the fact that it has a raised moulding, carved from the solid, about the edge. The legs are plain, terminating in claw and ball feet.

No. 63

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This table is somewhat similar to that shown in Catalogue Number 62, having a plain round top with a raised moulding carved on the outer edge. The bulb on the standard is carved in a spiral design. The legs are plain, terminating in claw and ball feet.

No. 64

MAHOGANY FIRE SCREEN

CHIPPENDALE STYLE

(*1750-1760*)

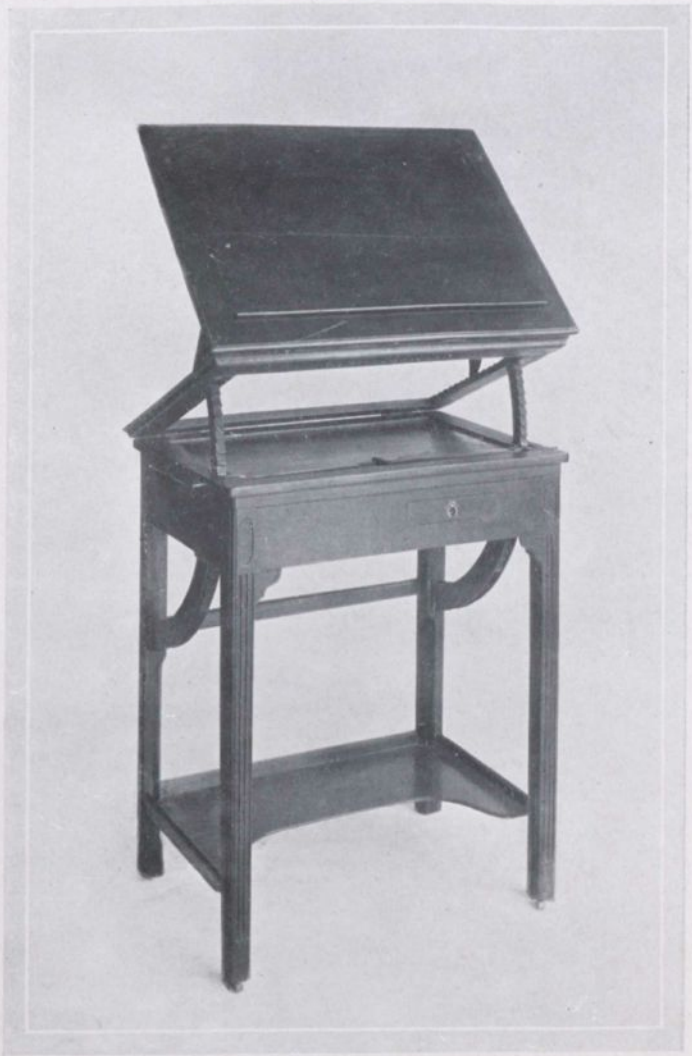
This fire screen is in tripod form, with a long pole upon which slides the screen, which is covered with needlework. There is a slight fluting on the bulb of the standard. The legs terminate in French feet, and there is an acanthus leaf carving on the knees.

No. 65

MAHOGANY DUMB WAITER TABLE SHERATON STYLE

(*1790-1800*)

This dumb waiter table has three tops, with a raised moulding about the edges. The column is cut in large flutes. The legs terminate in square feet, on casters, with a slight carving at the top of the feet.



No. 66

MAHOGANY MUSIC STAND
HEPPLEWHITE STYLE

(*About 1790*)

This table is built in the same manner as the regular four-legged table, except that the top is on a double hinge, which rises on a quadrant, making a rack for holding music. There is a small drawer. The legs are straight and fluted.

No. 67

MAHOGANY GATE LEG TABLE

(Last quarter eighteenth century)

This style of table, with very much larger and heavier turned legs, was popular between 1690 and 1710 and was the dining table of the period. It then went completely out of fashion and this specimen seems to be a revival of that style, but in the delicate spindle effect of the latter part of the eighteenth century. The top has two drop leaves which are supported by the legs swinging out. There is a drawer at the end.

No. 68

MAHOGANY GATE LEG TABLE

(*Last quarter eighteenth century*)

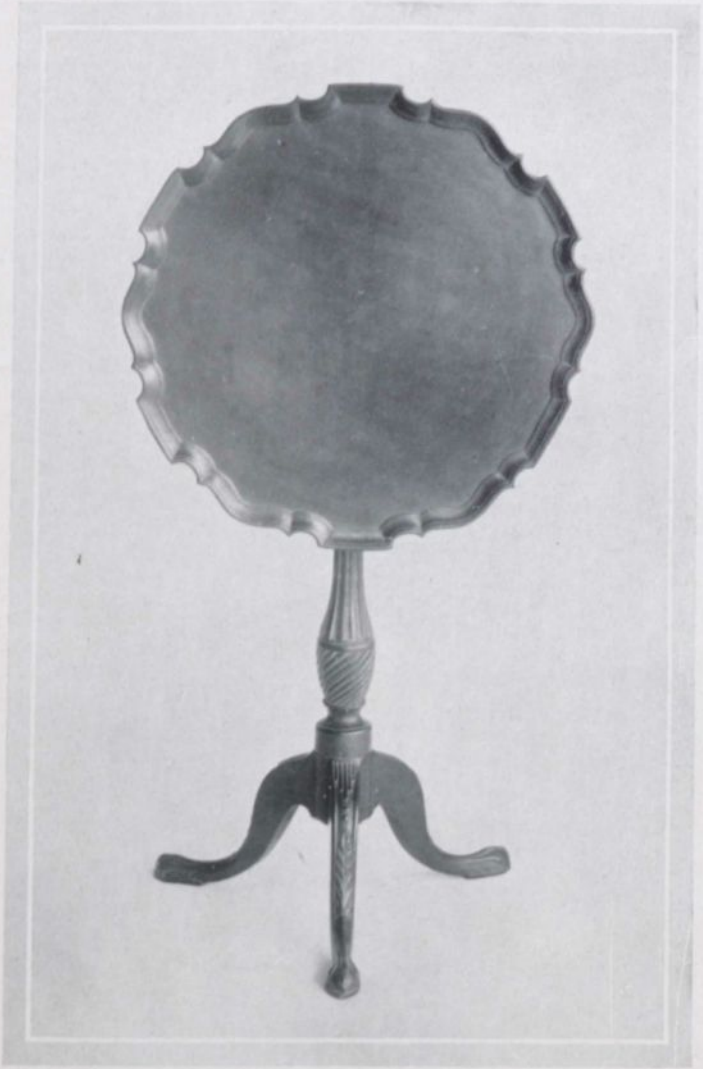
This table is similar to the preceding.

No. 69

MAHOGANY GATE LEG TABLE

(*Last quarter eighteenth century*)

This table is similar to that shown in Catalogue Number 68.



No. 70

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This tilt top table has a pie crust top. The column is fluted and extends on the curve of the bulb. The bulb is carved in spiral effect. The knees are carved in an acanthus leaf design and the legs terminate in claw and ball feet.

No. 71

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This table top is very similar to that shown in the preceding plate. The double cyma curve is longer in proportion to the short curve, and is straighter than in the preceding plate. The column is reeded and the bulb is carved in spiral form. The legs terminate in French scrolls and there is an acanthus leaf carving on the knees.

No. 72

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This table has a pie crust top and the bulb is slightly carved in spiral effect. There is slight carving on the knees and terminals of the legs.

No. 73

MAHOGANY DUMB WAITER TABLE

(Third quarter eighteenth century)

This is a very handsome example of this form of table. A well executed raised moulding is carved about the edges of the top. The standards beneath each top are in the same design, fluted with acanthus leaf carving below. The terminals of the legs are carved in acanthus leaf design, and the same design is found on the knees.

No. 74

MAHOGANY DROP LEAF TABLE
CHIPPENDALE STYLE

(*1750-1760*)

Tables of this kind, with two drop leaves, were commonly called Pembroke tables and were used often as small breakfast tables. The edge of this table is cut in a double ogee form with a carved rope moulding at the edges. The legs are cabriole, terminating in bird's claw and ball feet.

No. 75

MAHOGANY CARD TABLE
CHIPPENDALE STYLE

(*1760-1770*)

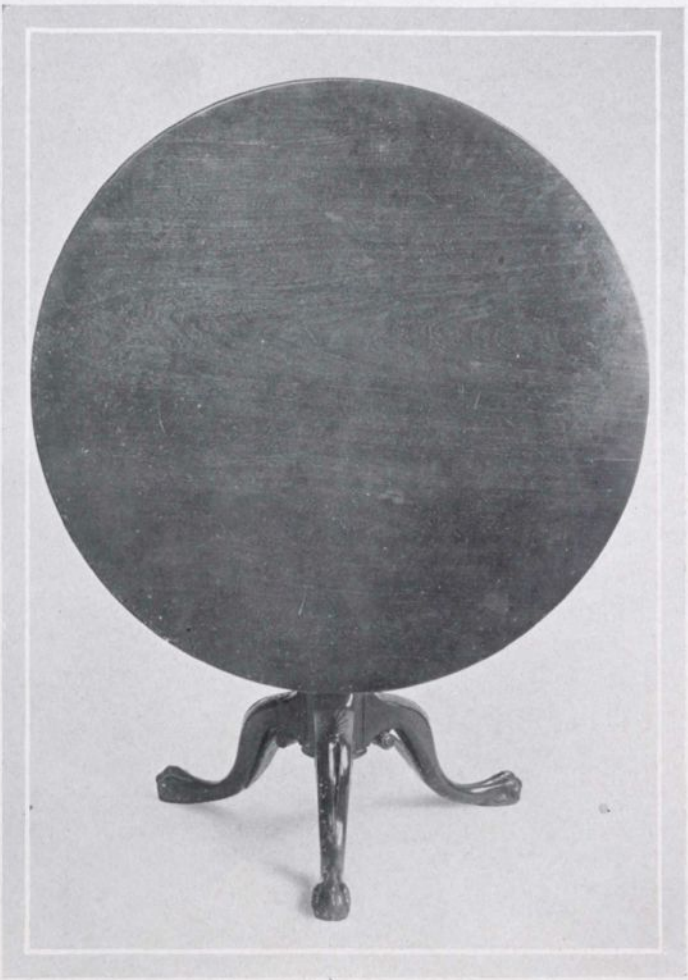
The outline of the top of this card table is in two ogee scrolls, joined with a simple scroll. The legs are straight and carved in fret design. There are two drawers with open work brass handles. The mahogany surfaces are veneered.

No. 76

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

The top of this table is similar to the pie crust top shown in Catalogue Number 236. The standard is carved in acanthus leaves and spiral turning and, on the knees and terminals of the feet, are carved acanthus leaves.

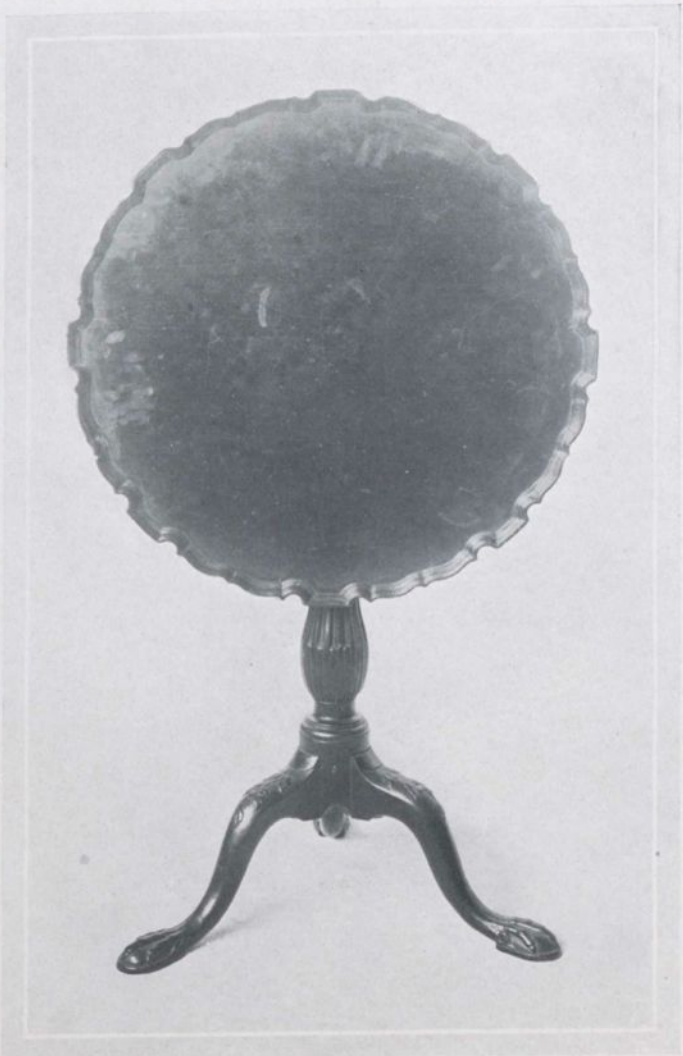


No. 77

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

This table has a very large round top without a raised carved moulding about the edge. The knees are carved in the shell and pendant flower design. The legs are pierced, terminating in claw and ball feet.



No. 78

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

The top of this table is cut in pie crust shape similar to that shown in Catalogue Number 236. The column and bulb are fluted and reeded. The knees are carved in a leaf design and the legs terminate in claw and ball feet.

No. 79

MAHOGANY TRAY TOP TABLE

(*Third quarter eighteenth century*)

This form of table was popular during the third quarter of the eighteenth century, the top having added to it a railing similar to a tray. The bulb of the standard is carved in spiral form, and the legs terminate in animal's claw and ball feet. An acanthus leaf design is carved on each knee.

No. 80

TRAY TOP TABLE

(Third quarter eighteenth century)

The tray top of this table is rectangular, with the edge pierced. The column is fluted and reeded, and the bulb is carved in spiral form. The legs terminate in rat's claw and ball feet, and acanthus leaves are carved on the knees.

No. 81

MAHOGANY MUSIC STAND

(Third quarter eighteenth century)

This music stand is arranged to rise or fall to any level desired. Small shelves swing out from beneath to hold candles. The column has a spiral turning at the top, and below, flutings, followed by fluting and reeding. The legs terminate in rat's claw and ball feet, and the knees are carved in cartouche and leaf designs.

No. 82

MAHOGANY MUSIC STAND

(Third quarter eighteenth century)

This music stand is placed upon a tripod base. There is one drawer, the front of which is carved in fret design, and the sides of the frame are carved in reeding and rosettes. The column is carved in a spiral fluting and reeding. The legs are pierced, and the knees are carved in fret designs. On the feet are carved conventionalized shells.

No. 83

GILT MIRROR
CHIPPENDALE STYLE

(*1750-1770*)

The mirrors of this period were very ornate. They were carved from the solid wood and gilded. There were a number of designers who confined themselves almost entirely to the designing of mirrors but, as before stated, Chippendale must be considered as the pioneer in the use of Rococo scrolls in England; consequently, all this class of mirrors will be called by his name, although it is not to be assumed that they were actually made by him, or from his designs. The upper portion of this mirror is carved in Rococo scrolls and at the center is a small cartouche, within which are carved three feathers. The sides are columns, the outer edges of which are finished with scrolls and leaves. At the base are also carved Rococo scrolls.

No. 84

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

This mirror is of different shape than the preceding. On the top is carved a large acanthus scroll. There is an upper and lower glass, the upper glass being separated from the lower by scrolls held together by bow knots. On either side are branches of trees upon which stand birds. The lower portion is finished in scrolls, each separate portion being fitted with glass.

No. 85

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

The upper portion of this mirror is made up of Rococo scrolls, with slight leaf and flower carving. Down the sides of the frame are carved scrolls and pendant flowers, and scrolls finish the lower portion. The scroll feet are restored.

No. 86

GILT MIRROR
CHIPPENDALE STYLE

(*1750-1770*)

This mirror is so broken up into small plates that it was probably intended to be used more as a wall ornament than as a mirror. The entire frame is made up of series of acanthus scrolls. Two large rosettes are carved at the top and two just above the center oval opening. In addition to the acanthus leaves there are carved garlands.

No. 87

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

The upper portion of this mirror is carved in Rococo scrolls. Across the top are carved acanthus leaves with flowers and fruit pendant. A cartouche is cut at the center of the top. The sides are made up of acanthus scrolls and the lower portion is carved in Rococo effect. Quatrefoils and oval openings are cut through the upper and lower edges of the mirror frame.

No. 88

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

This mirror frame has a rectangular opening, the outer edges being cut in simple C scrolls without the use of acanthus leaf designs, making the mirror seem plainer than some of those heretofore illustrated. There is carving in dripping water effect and at the center of the base is a head in the center of foliage. On the sides are carved limbs of trees, with a little foliage.

No. 89

GILT MIRROR
CHIPPENDALE STYLE

(*1750-1770*)

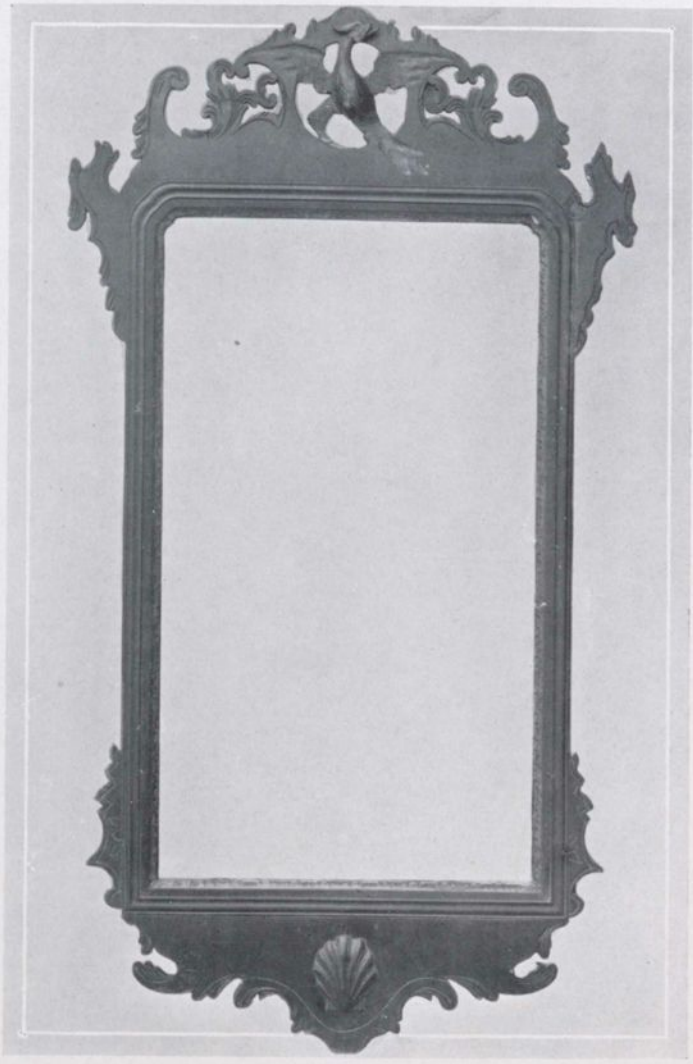
This mirror opening is rectangular in shape, the top carved in heavy acanthus scrolls with Rococo effect about the frame. At the center of the sides are pendant leaves and flowers and at the center of the base is an oval cartouche in the center of foliage, which is pierced in quatrefoils.

No. 90

GILT MIRROR
CHIPPENDALE STYLE

(*1750-1770*)

This mirror is somewhat similar to that shown in the preceding plate, except that it is lighter in effect. The acanthus leaf scrolls are less heavy and the piercings are larger. Pendant leaves and flowers extend down the sides, and at the bottom are carved frets, with a cartouche at the center composed of reversed C scrolls with pierced acanthus leaf foliage in the center.



No. 91

MAHOGANY AND GILT MIRROR

(*1780-1800*)

These mirrors are sometimes called "Constitution mirrors." This form of cut work mirror was popular through a long period. The early examples, however, were divided into two glasses, the interior of the upper portion being in waving lines. At the center of the upper part of this mirror is carved and gilded a bird and at the center of the lower part is carved and gilded a shell.

No. 92

MAHOGANY AND GILT MIRROR

(*1780-1800*)

This mirror is in the cut work design somewhat similar to the preceding one, except that at the center of the top is carved, in the opening, three feathers gilded. The moulding about the glass is carved in acanthus leaf designs and gilded.

No. 93

CARVED WOODEN CHINESE MIRROR

This mirror is said to be more than two hundred years old, but it is difficult to give it an exact date. It will be remembered that many of the designs of this period were taken from Chinese models. For that reason this very interesting Chinese mirror is here shown, which it will be interesting to compare with the mirrors heretofore shown. The upper portion is composed of scrolls and dragons' heads, the dragons' bodies weaving in and out among the scrolls. Below are profusions of scrolls, the dragon's tail projecting from one side. The base is composed of leaves and flowers and rock effects.

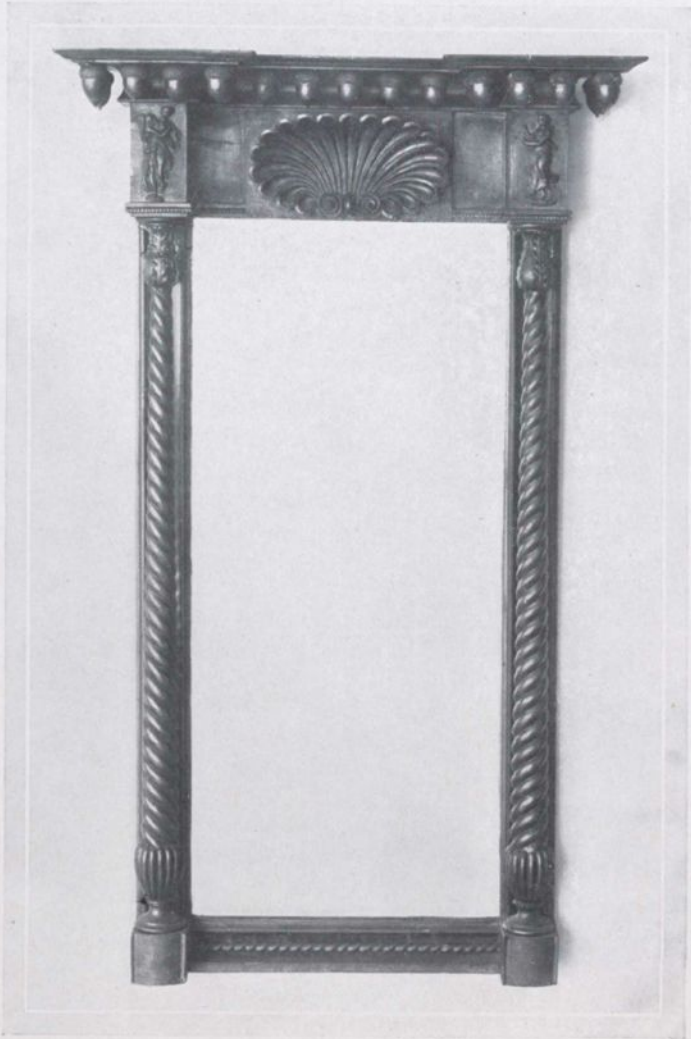
No. 94

GILT MIRROR

SHERATON STYLE

(*1780-1800*)

This style of mirror was popular during the last years of the eighteenth century. The top is composed of three cornucopias, filled with flowers, and flowers and leaves, projecting from the surface on wires. The entire surface of the frame is carved with a husk design, and at the four corners are squares with carved rosettes. There is a foliage carving projecting from the lower edge.



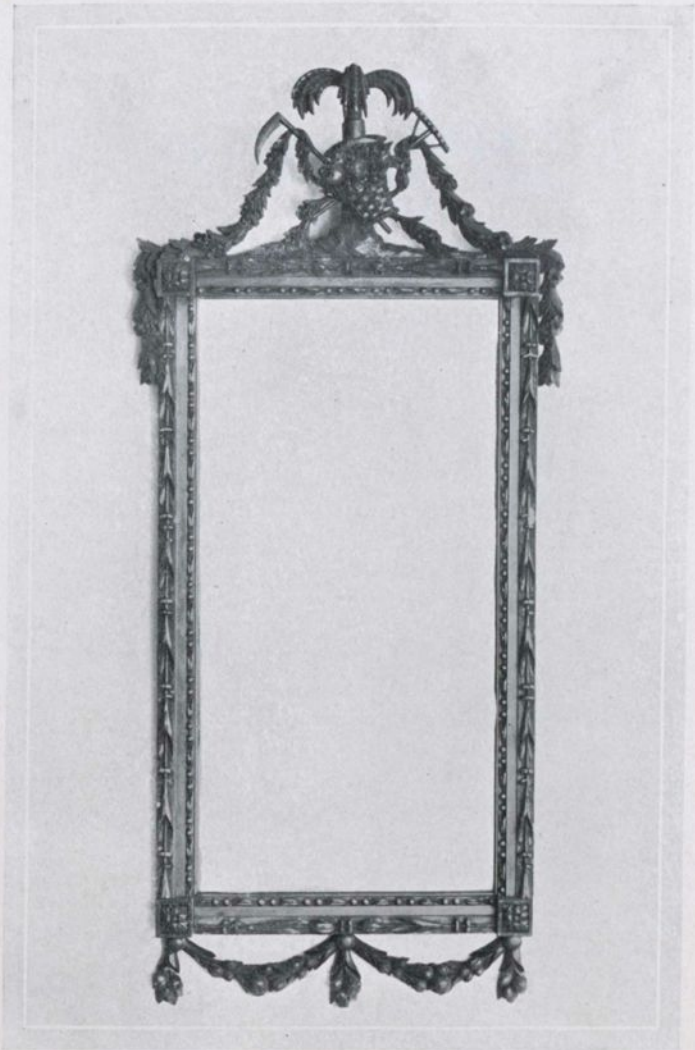
No. 95

GILDED MIRROR

EMPIRE STYLE

(*1800-1810*)

This mirror is in the form popular for the first twenty or thirty years of the nineteenth century. The top overhangs, with acorn pendants, and below, at each corner, are carved raised classic figures; at the center is a large shell. On the sides are carved spiral columns, with bulbs at the top, the surfaces of which are embellished with acanthus leaves.



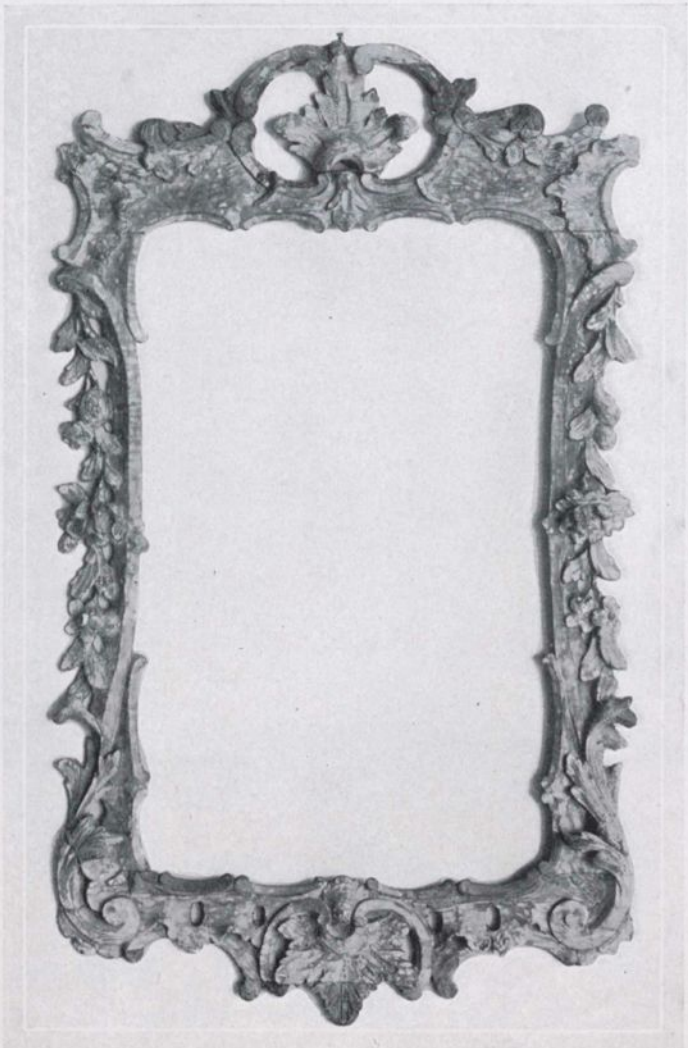
No. 96

GILDED MIRROR

SHERATON STYLE

(*1790-1800*)

It seems to have been popular during this period to represent on mirrors designs suggestive of the harvest, and this mirror is one of this type. At the center of the top are carved sheaves of wheat, below which is a basket filled with fruit. A scythe and a rake cross each other, and swags, or festoons, of leaves and flowers extend from these implements down over the edges of the mirror frame. The surface of the mirror frame is carved in classic design. At the four corners are squares within which are carved rosettes. At the base are garlands of leaves and fruit. All this ornamentation is of wood, carved and gilded.



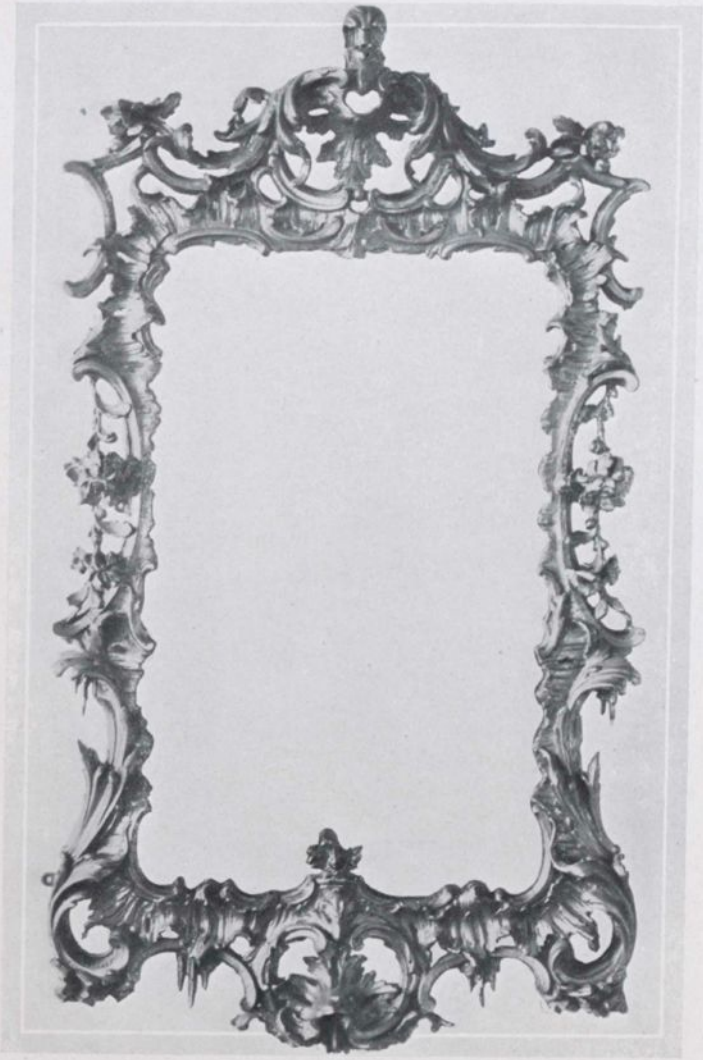
No. 97

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

At the top of this mirror is a cartouche of reversed C scrolls in the center of which is carved a conventional leaf. The edges of the frame are formed by scrolls, and on the sides are carved pendant leaves and flowers. The lower portion is also in scrolls, with oval piercings, and there is an acanthus leaf carving at the center.



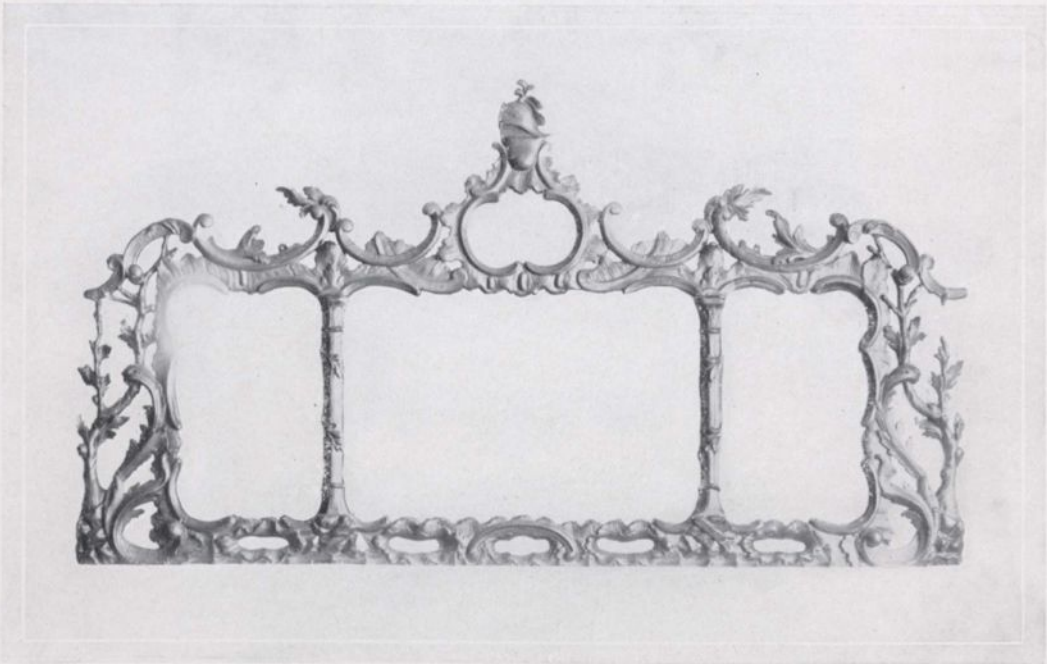
No. 98

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

Surrounding the mirror plate of this mirror are series of Rococo scrolls with dripping water effect carved at the bottom. The scrolls are bold and well worked out. At the top are carved acanthus scrolls with flowers at either end. At the center of the sides are carved pendant flowers and leaves and at the botton is carved a cartouche with an acanthus leaf in the center.



No. 99

GILT MIRROR

CHIPPENDALE STYLE

(*1750-1770*)

This is an example of a mantel mirror of the period. The glass is divided into three sections, separated by columns. The outline is composed of scrolls and Rococo effects. At either end are carved limbs of trees. At the center of the top is carved a helmet, below which is a cartouche, composed of inverted C scrolls.

No. 100

MAHOGANY DRESSING GLASS

(*Last quarter eighteenth century*)

This form of cut mirror frame was popular through a long period. There is a shell inlaid at the top, with a band inlaid about the frame, and an inlaid medallion at the base. The supports terminate in urns and are inlaid. The standard is in drop leaf desk form, with three drawers inside and one drawer below. The piece rests on small ogee bracket feet. This form of glass was used upon the dressing tables of the period.

No. 101

MAHOGANY DRESSING GLASS
HEPPLEWHITE STYLE

(*1785-1795*)

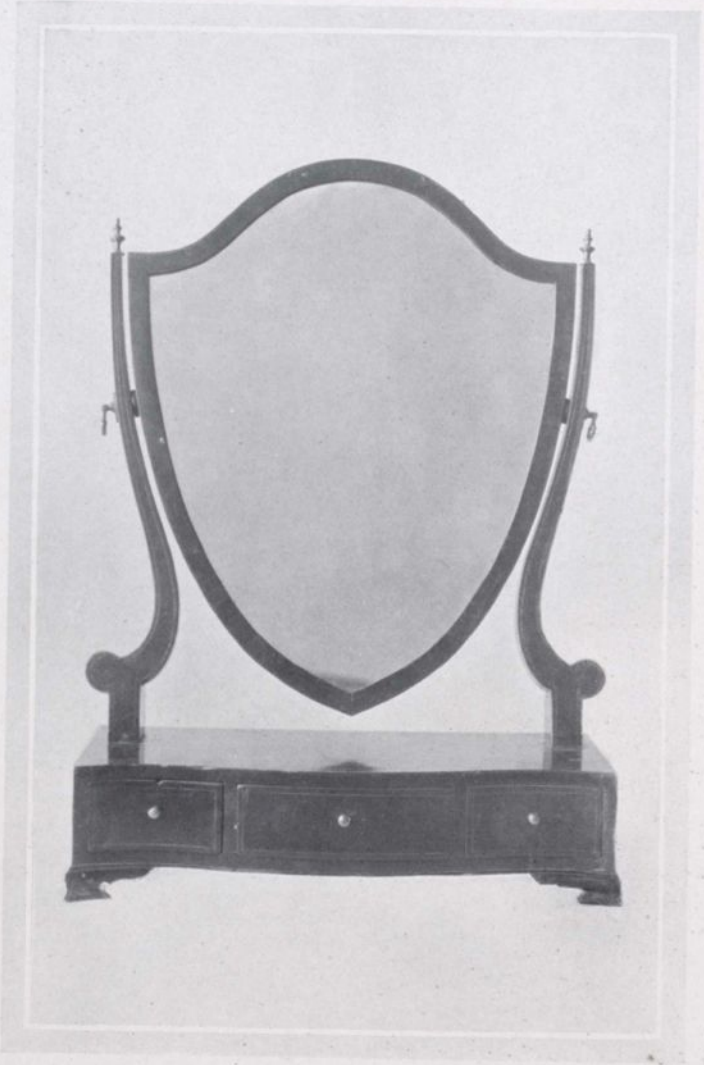
This dainty little mirror is in shield shape, very much in the form of the Hepplewhite chair backs. The ends of the supports have ivory tips, and there is an ivory rosette at the lower end of each curve. The front of the base is serpentine, and there are three drawers with cock bead moulding about them. The knobs and escutcheon are of ivory. The piece stands on small ogee bracket feet.

No. 102

MAHOGANY DRESSING MIRROR
HEPPLEWHITE STYLE

(1780-1790)

This piece is very similar to that shown in the preceding. The mirror is shield shaped and there is a slight inlay about the drawers. It stands on small ogee bracket feet.



No. 103

MAHOGANY DRESSING MIRROR
HEPPLEWHITE STYLE

(*1780-1790*)

This piece is similar to that shown in Catalogue Number 102. The mirror is in shield shape. The front is serpentine, with three drawers, with a slight inlay on the surface. It stands on ogee bracket feet.

No. 104

MAHOGANY DRESSING MIRROR
HEPPLEWHITE STYLE

(*1780-1790*)

The mirror is oval. The front is serpentine, with three drawers, and the piece stands on ogee bracket feet.

No. 105

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

The top of this table is in the usual form, and small. There is a spiral carving on the bulb of the standard, with carved acanthus leaves below. The legs terminate in rat's claw and ball feet, resting upon balls. The knees are carved in an acanthus leaf design.

No. 106

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

This table top is small and in the usual pie crust design. The bulb of the standard is fluted and at the base of the bulb are carved acanthus leaves, below that, beads and still lower there is reeding. The feet are slightly carved and on the knees is carved fretwork.

No. 107

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

Such tables as these were used as tea tables, the ovals being the proper size to hold cups and saucers. The top of this table is cut in ovals, with a raised moulding carved from the solid. The bulb of the standard is carved in spiral form. The legs terminate in rat's claw and ball feet, and the knees are carved in acanthus leaf design.

No. 108

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This table top is cut in scollops similar to that shown in the preceding. The column is carved in spiral effect. The knees are carved in an acanthus leaf design and the legs terminate in claw and ball feet.

No. 109

DUMB WAITER TABLE

(Third quarter eighteenth century)

This form of table with tripod base was popular during the third quarter of the eighteenth century but was not at all common. It will be seen that in construction it is the same as that of the tilt top tables, except that it has three tops increasing in size from top to bottom. Each top revolves. The edges are carved in rope moulding. The standard is fluted and its bulbs beneath the two upper tops are carved in spiral form. Beneath the two upper tops and the bulb below the lower top is carved an acanthus leaf design. The ends of the leg are also carved in an acanthus leaf design and on the knees are carved cartouches and leaves.

No. 110

DUMB WAITER TABLE

(Third quarter eighteenth century)

This table is similar to that shown in the preceding. It has three tops, the edges of which are finished with a raised moulding. The columns are fluted, with spiral carving on the bulbs. The knees are carved in an acanthus leaf design as are also the terminals of the legs.

No. 111

MAHOGANY DESK

(*1790-1800*)

This desk was undoubtedly made to special order, either for a collector or physician. The front of the back portion drops to form the desk top, disclosing thirty-five small drawers of the same size. Below the desk are four small drawers, two short drawers and one long one, two long drawers and one long drawer. The surfaces are slightly inlaid. The brasses are oval rings which indicate the period. The feet are in straight bracket form.

No. 112

MAHOGANY CHEST OF DRAWERS

(*Last quarter eighteenth century*)

The front of this chest of drawers is swelled. There are four drawers with the edges finished with cock beadings. The feet are in a style known as French feet and the brasses are oval, in Hepplewhite style.

No. 113

MAHOGANY CHEST OF DRAWERS

(*Third quarter eighteenth century*)

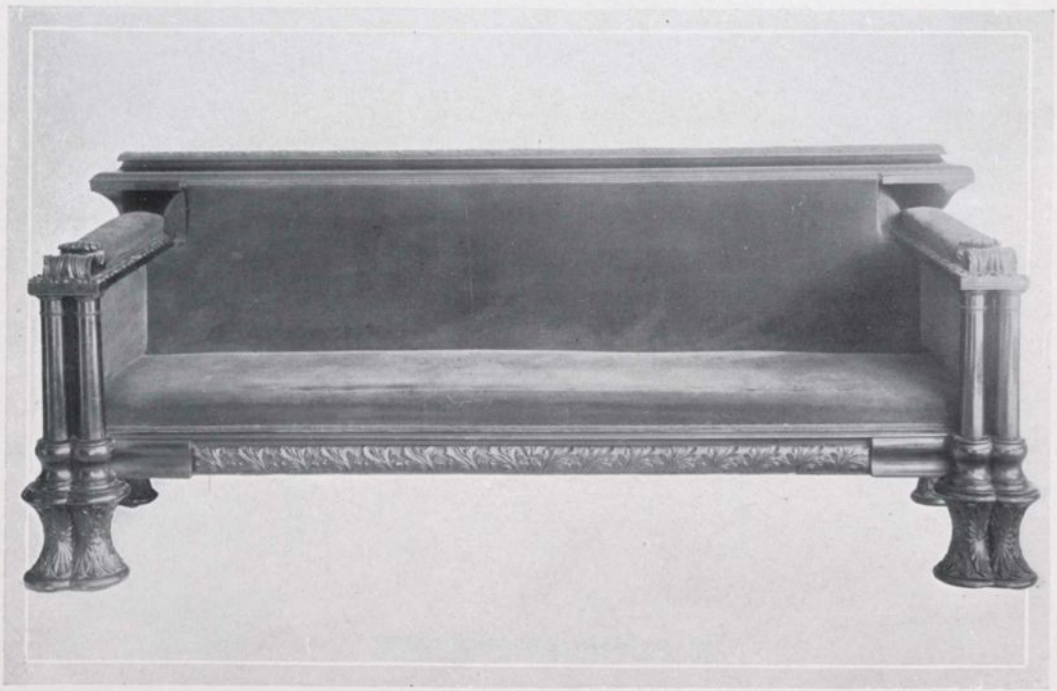
This chest of drawers has a straight front. There are four drawers and above them is a slide, all finished with cock beadings. Quarter columns reeded finish the ends. The legs are in the usual cabriole form, terminating in bird's claw and ball feet.

No. 114

CHERRY SLANT TOP DESK

(*About 1790*)

This desk is built in the usual slant top form, with pulls to hold the lid when down. On the center drawer, inside, is carved a sunken shell. The lower portion has four drawers and the piece stands on plain bracket feet.



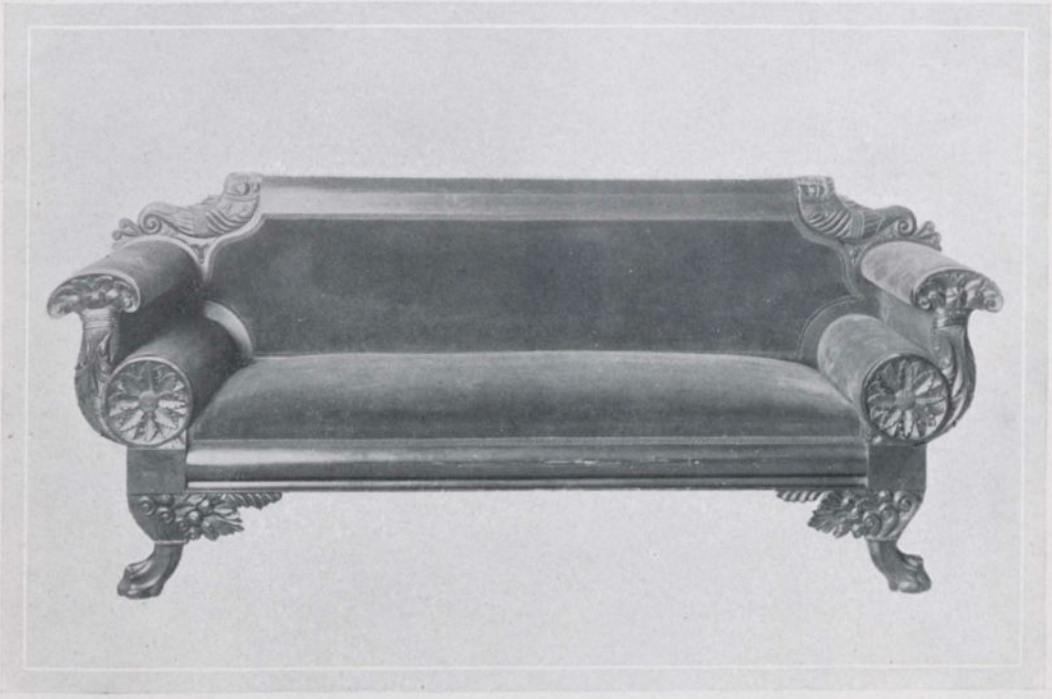
No. 115

MAHOGANY SOFA

EMPIRE STYLE

(*About 1820*)

This sofa is in one of the latest forms of the so-called Empire period. The top of the back is plain, carved in acanthus scrolls, as are also the edges of the arms. The legs extend to the support of the arms in two columns and the base is carved in a design of acanthus leaf rosettes. A border of acanthus leaves is carved on the front rail.



No. 116

MAHOGANY SOFA

EMPIRE STYLE

(*1800-1810*)

This form of sofa is sometimes called a cornucopia sofa, because the arms are frequently carved, as they are here, in cornucopia form. It was very popular in the early years of the nineteenth century. At either end of the back are carved cornucopias and the faces of the squabs are carved in large rosettes. The legs are in the claw foot pattern, common in the Empire period, and the upper portion is carved with fruits and acanthus leaves. It is interesting to note how the styles of carving changed from period to period. In the period just preceding this the carving was very fine and on the surfaces. During the Empire period it was coarse and often formed part of the outline, the carving of this later period being rather for effect than for fine workmanship.

No. 117

MAHOGANY SIDEBOARD

HEPPLEWHITE STYLE

(*1790-1800*)

This sideboard is in the usual form known by the name Hepplewhite. The front is serpentine, and the cupboard below the center door is recessed. On the stiles are inlaid pendant flowers and the legs are tapering. There is a band of inlay about the drawers and doors and about the lower edge. The handles are oval in the usual Hepplewhite style.

No. 118

SIDEBOARD
HEPPLEWHITE STYLE

(*1790-1800*)

This sideboard is similar to that shown in the preceding. There are three drawers at the top. Under the center drawer is a cupboard recessed. There is inlaying about the drawers and medallions on either side of the recessed cupboard. The legs are tapering and finished with a narrow band of inlay.

No. 119

MAHOGANY SIDEBOARD
HEPPLEWHITE STYLE

(*1790-1800*)

This sideboard has a perfectly straight front, and is without inlay. Cock beading is about each drawer and door. The legs are tapering, and the handles are in the usual Hepplewhite style.

FLEMISH PERIOD

FLEMISH PERIOD

THE distinguishing features of the Flemish school were the use of a peculiar broken scroll, both in form and in decoration. The carving was bold and effective, although, probably, owing to the material used, not very refined. The chairs were tall and stately, with cane seats and backs. The cupboards and chests closely resembled in form those of the preceding period, differing principally in that they were raised from the floor on high legs and differing also in the style of decoration and carving, that of the preceding period being either in relief or simply cut away from the surface of the wood, the pattern being left on the surface, while in the Flemish period the pattern became a part of the form. The decoration was principally scrolls and acanthus leaves, cupids and mascarons, flowers and geometrical figures. The wood was oak, then beech and walnut, occasionally with veneers of unusual thickness.

This period may be said to extend from 1660 to 1700.

No. 120

WALNUT CHAIR, FLEMISH STYLE SHOWING SPANISH INFLUENCE

(*Last quarter seventeenth century*)

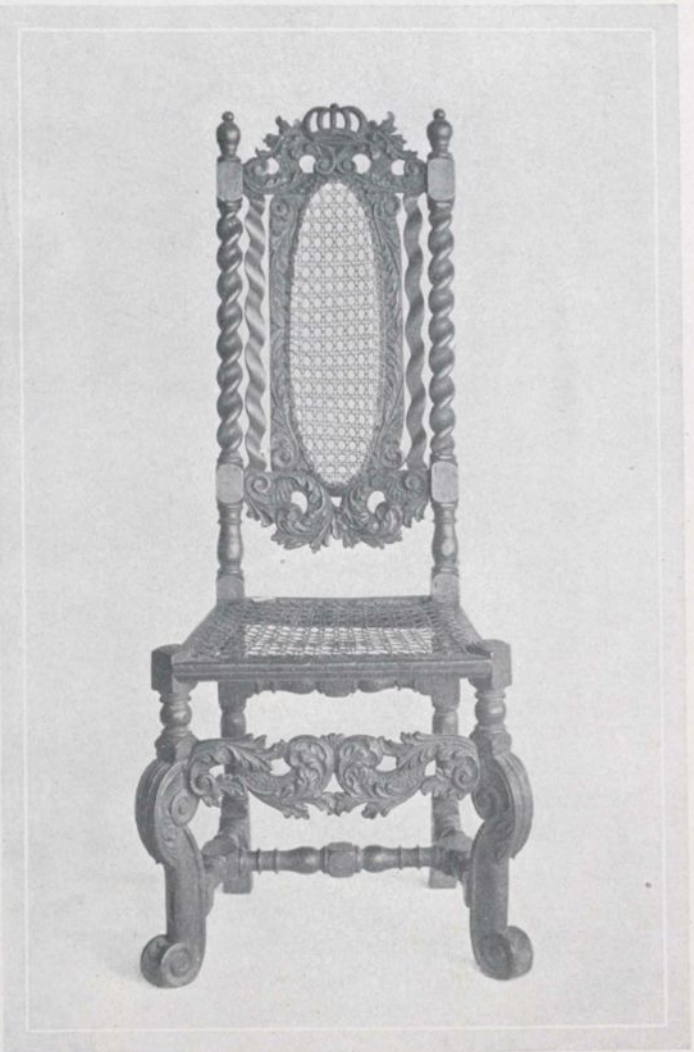
The side chair here shown is tall and narrow and the scroll design on the top rail of the back and on the front stretcher is in the Spanish fashion, a design found frequently in the architecture of that country. The legs are turned and end in the peculiar bulb foot, known as the Spanish foot, which was a popular design on all kinds of furniture during the late seventeenth and early eighteenth centuries.

No. 121

OAK CHAIR, FLEMISH STYLE SHOWING SPANISH INFLUENCE

(*Last quarter seventeenth century*)

In this arm chair the front stretcher is turned instead of carved. The feet are in the Spanish style. The cane of the period differs from the modern cane in that the diagonal strips were very wide and the vertical and horizontal ones were very narrow, giving a delicate effect suggestive of lace, while modern cane is all of the same size.



No. 122

WALNUT CHAIR
FLEMISH STYLE

(*About 1675*)

In this side chair the carving forms the outline instead of being subservient to the wood and is much bolder. The top rail of the back is in the design of the Flemish scroll, enriched with acanthus leaves, and supporting a crown, while the front stretcher, instead of following the design of the top rail, as is usual, is simply two Flemish scrolls bordered with acanthus leaves. The feet, instead of being straight, are in the same Flemish scroll, and clearly suggest the cabriole leg of the Dutch period, of which they were the forerunner. The two strips of wood between the cane section and the stiles are also unusual.

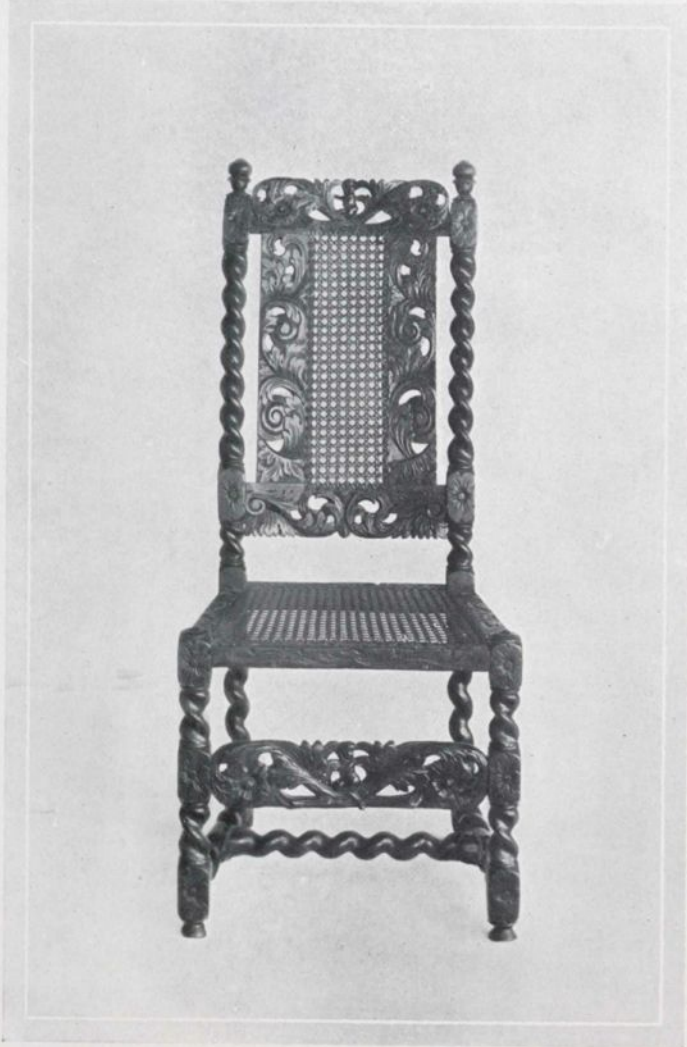
No. 123

BEECH CHAIR

FLEMISH STYLE

(*1670-1680*)

An arm chair of the Charles II period is here shown. The form is graceful and many of the straight lines have been softened into curves. The top rail of the back is in the design of scrolls and cupids supporting three feathers, the Prince of Wales's crest, while the stretcher omits the cupids. The supports of the arms are scrolls and both they and the arms are ornamented with ancanthus leaf carving. The legs in the Flemish style turn out, while the legs on this chair turn in, after the fashion known as the English foot. The back and seat were originally cane.



No. 124

TWO BEECH CHAIRS
FLEMISH STYLE

(*1670-1680*)

In these side chairs the flat surface of the stiles are carved in a single rose blossom, without leaves, and the front stretcher and top rail have carved upon them well executed acanthus scrolls and rosettes, with a cupid in the center. The lower rail of the back is also carved in acanthus leaf scrolls. An almost unfailing rule is that a top rail and stretcher shall be in the same design.

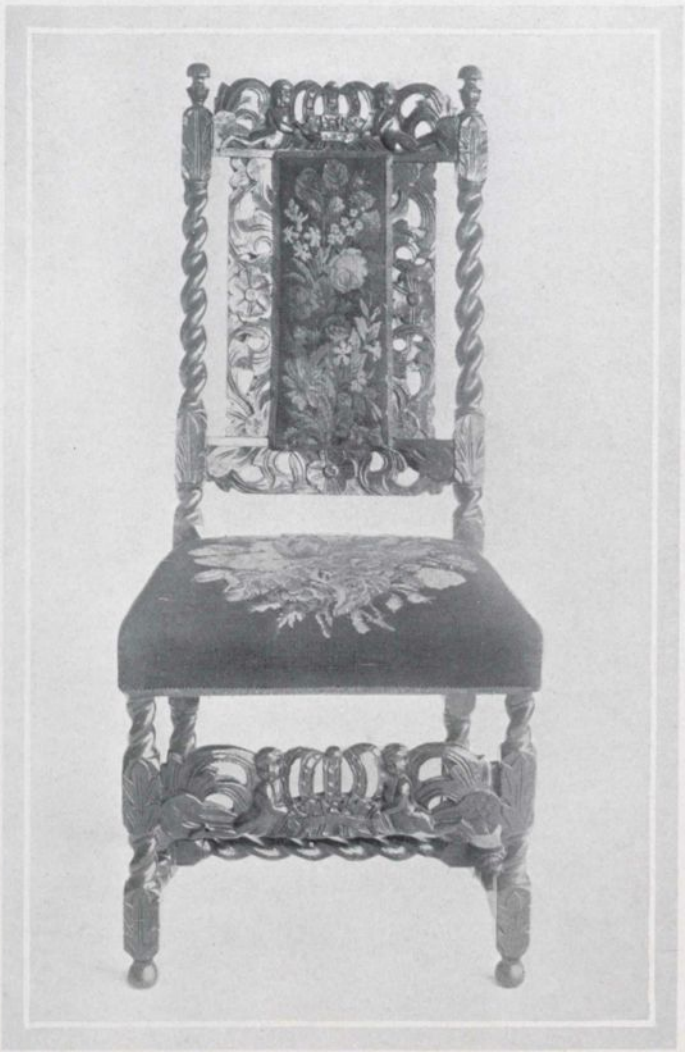
No. 125

WALNUT ARM CHAIR

FLEMISH STYLE

(*1660-1680*)

The front stretcher and the top rail are carved in coarse acanthus leaf scrolls and cupids upholding a crown, the latter being one of the favorite themes of the period, commemorating, as it did, the restoration of the monarchy. The legs are alternately twisted and carved with roses and leaves. The upper surfaces of the arms are carved in acanthus leaf designs. The back stiles are twisted and surmounted by a surface upon which roses and leaves are carved. The terminals are carved crudely to represent pineapples. The feet on this chair have been cut off.



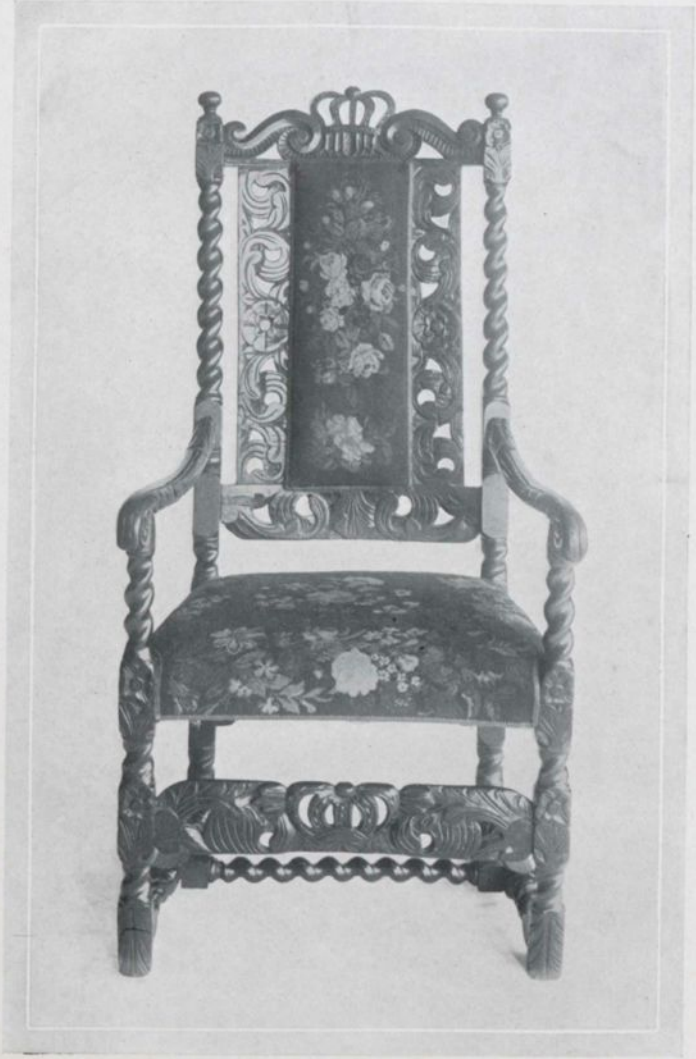
No. 126

WALNUT SIDE CHAIR

FLEMISH STYLE

(*1660-1680*)

The top rail and stretcher are carved with a crown supported by cupids. The stiles, legs and stretchers are twisted. The chair originally had a cane seat and back.



No. 127

WALNUT ARM CHAIR

FLEMISH STYLE

(*1660-1680*)

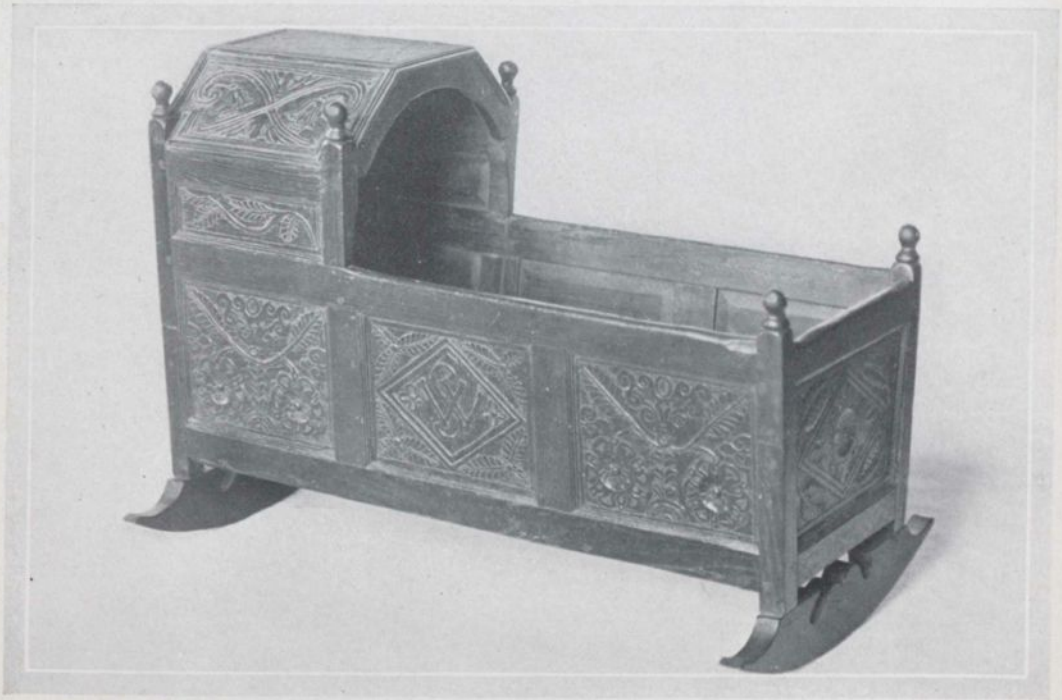
The top rail and stretcher are carved in a crown and scroll design. The stiles, legs and stretchers are twisted and the surfaces of the back are carved. This chair originally had a cane seat and back.

No. 128

OAK WAINSCOT CHAIR

(*1620-1640*)

Wainscot chairs, of which the one here shown is an example, were popular in the early seventeenth century. Their construction was the same as that of the chests and tables of the period, the rails and stiles mortised and tenoned, and fastened with wooden pegs, and the panels carved in designs similar to those used on the chests. The chair is heavily underbraced. The inscription on this chair, "Come unto me, ye weary, and I will give you rest," would indicate that this chair was used in a church.



No. 129

OAK CRADLE

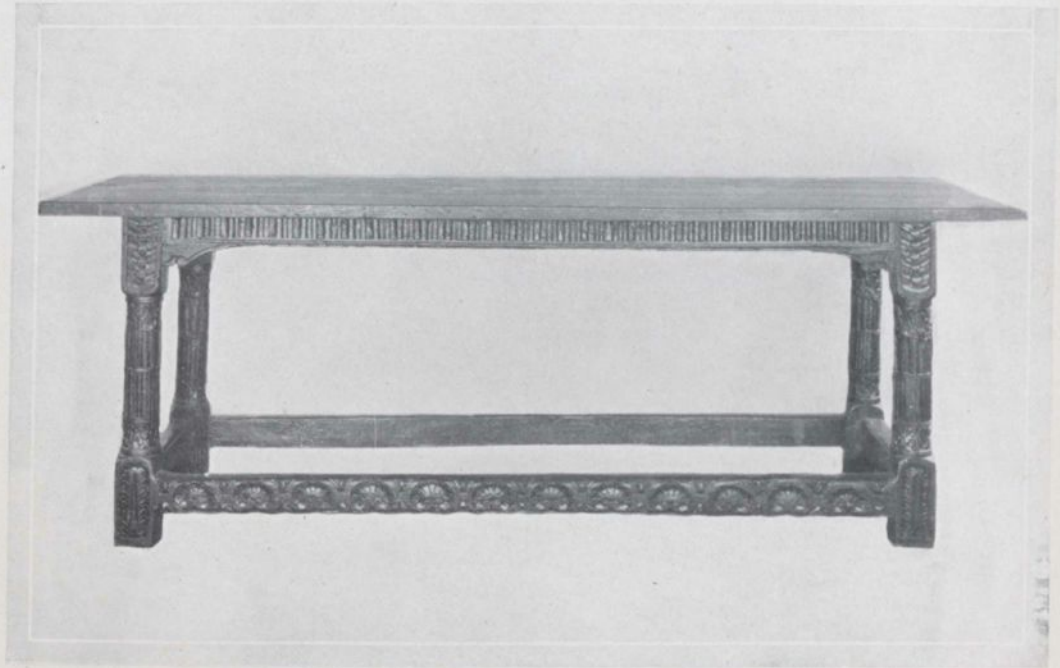
The design and form of this cradle is that of the Jacobean period, but the center panel on the side not shown in this plate is dated 1786. The center panel shown in this plate contains a monogram of the letters W and S. The carving and form of construction are perfectly consistent with an early date, and it is possible that these panels were inserted later, in a family heirloom. The only other alternative would be that this cradle was made at the date carved on the panel, as a reproduction of an earlier piece. The rockers are not as old as the cradle. The carving on the panels is made by cutting below the surface, leaving the flat surface to trace the design, a common method in the early period.

No. 130

CUPBOARD WITH TWO DRAWERS AT TOP AND TWO DOORS BELOW

(*Early eighteenth century*)

This cupboard dates about 100 years later than that of Catalogue Number 133. It is in the main made of oak, but the peculiar feature of the piece is the use in its construction of a variety of woods not common at the probable date of the piece. The top is made of mahogany, as are also the panels of the doors. The different colors are obtained by the use of satin wood and ebony. The handles are not original. The hinges are in a very unusual design and are original, so fastened that it would be impossible to remove the doors without cutting the wood away. Behind the doors have been shelves. The panels in the ends are of Georgia pine, and the feet are of the shallow ball variety.



No. 131

OAK DINING TABLE

(*1620-1640*)

The upper rail is carved in trigliph form, and the legs are curved in a semi-classic design. The lower rail or stretcher is ornamented with a very good shell design, after a Renaissance pattern. There was probably used with this table the long forms, but, at the time this piece dates, the wainscot chair was coming into fashion and was probably used at the end of such a table for the master of the house.

No. 132

OAK CUPBOARD

(*Sixteenth century*)

This oak cupboard has one drawer and is open below. The drawer is on side runners. The columns are fluted and the panels and design are in early Renaissance style. The cupid's head is typical of the period while the carving and mouldings suggest the French rather than the Italian school of the sixteenth century. Such a piece is sometimes called a Credence, but properly speaking, a Credence was a side table, upon which food was tasted before being served.

No. 133

FLEMISH OAK CUPBOARD

(*Early seventeenth century*)

This cupboard or cabinet is in three pieces, with four cupboards and two drawers. The design of graceful scrolls is architectural, and the carving has the freedom and grace of stone cutting. The six panels are well proportioned, and the carving and mouldings are so used as to give the proper value to each. The carving is all cut from the solid. At the foot of each pilaster is a lion's head and front paws. The front feet and moulding about the bottom are restored.

SECOND AFTERNOON'S SALE

FRIDAY, DECEMBER 2ND, 1910

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

No. 134

MAHOGANY BOTTLE CASE

(*About 1800*)

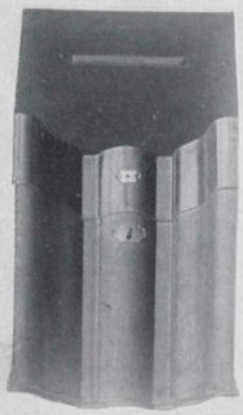
This bottle case is plain, with an ivory shield shaped escutcheon and a handle at each end. It contains two cut glass bottles with a glass in the center.

No. 135

MAHOGANY SHAVING GLASS

(*Last quarter eighteenth century*)

The oval opening in this frame contains a magnifying glass behind which is a mirror on a hinge, so arranged that it can be set at an angle which will focus the enlarged reflection, producing the same effect that can be obtained from a concave mirror. The top is finished with scrolls, terminating in rosettes, and carved moulding extends around the sides. The whole is mounted on a turned base.

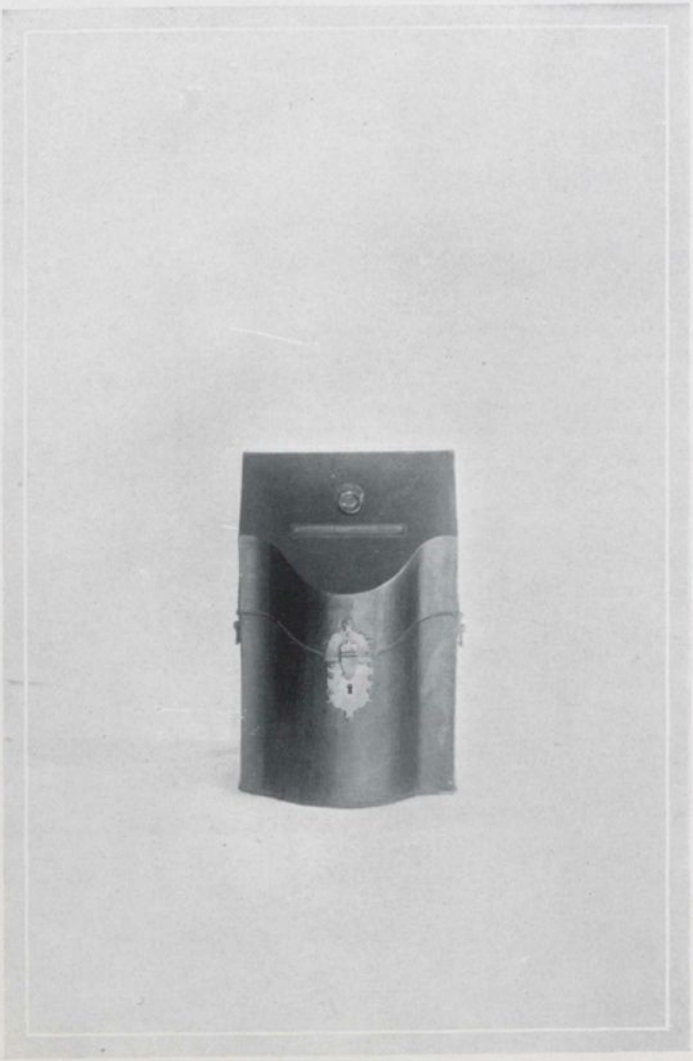


No. 136

MAHOGANY KNIFE BOX
HEPPLEWHITE STYLE

(*1790-1800*)

The front of this knife box is cut in double cyma curves on either side of the center and at the center is a concave curve, separated from the others by a short, straight surface. There is a slit in the top of this case.



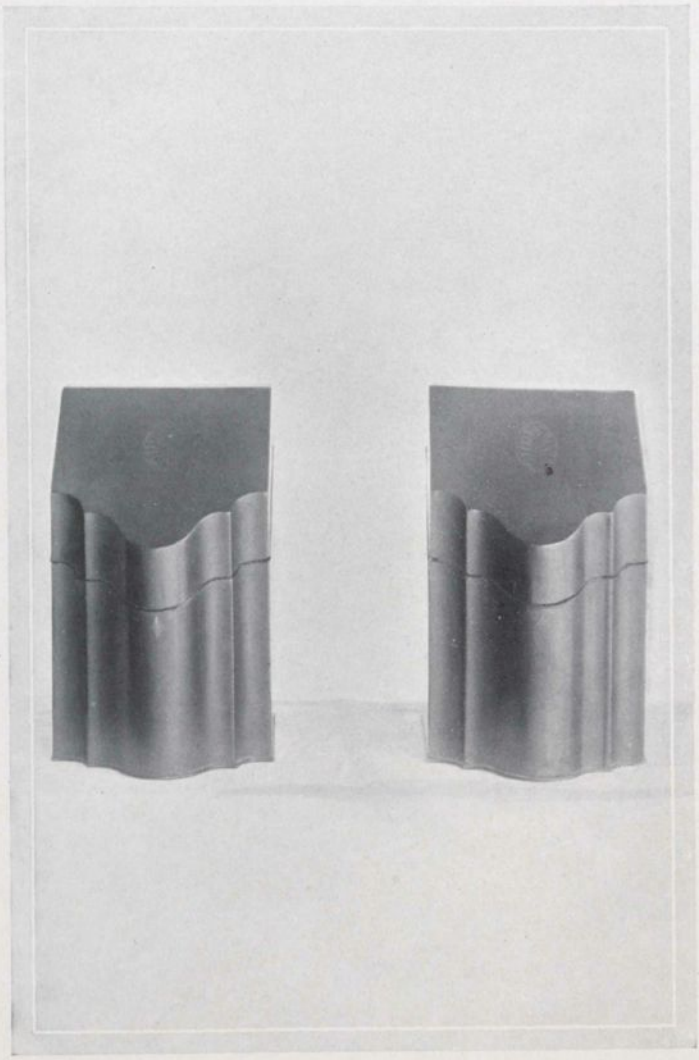
No. 137

MAHOGANY KNIFE BOX

HEPPLEWHITE STYLE

(*1790-1800*)

This piece is similar to that shown in the preceding plate, except that the front is cut in a serpentine curve only. There is a slit in the top of the lid.

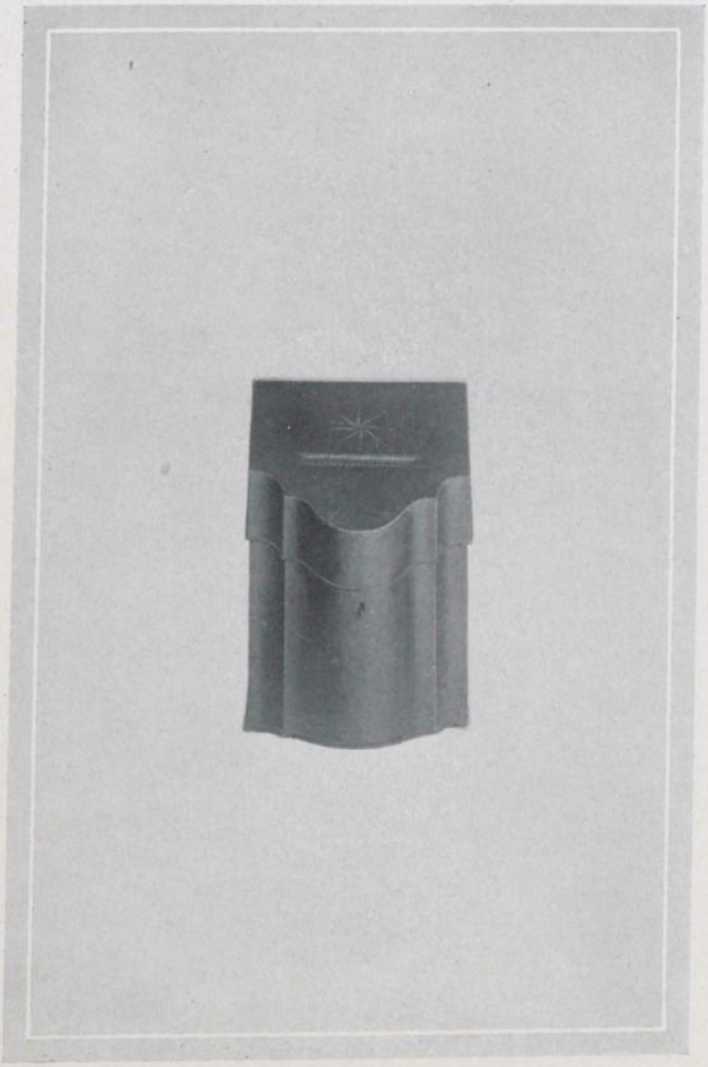


No. 138

PAIR MAHOGANY KNIFE BOXES HEPPLEWHITE STYLE

(*1790-1800*)

This form of knife box was very commonly used on the sideboards. The front is serpentine, with a concave curve at either end. On the center of the lid is an inlaid medallion.



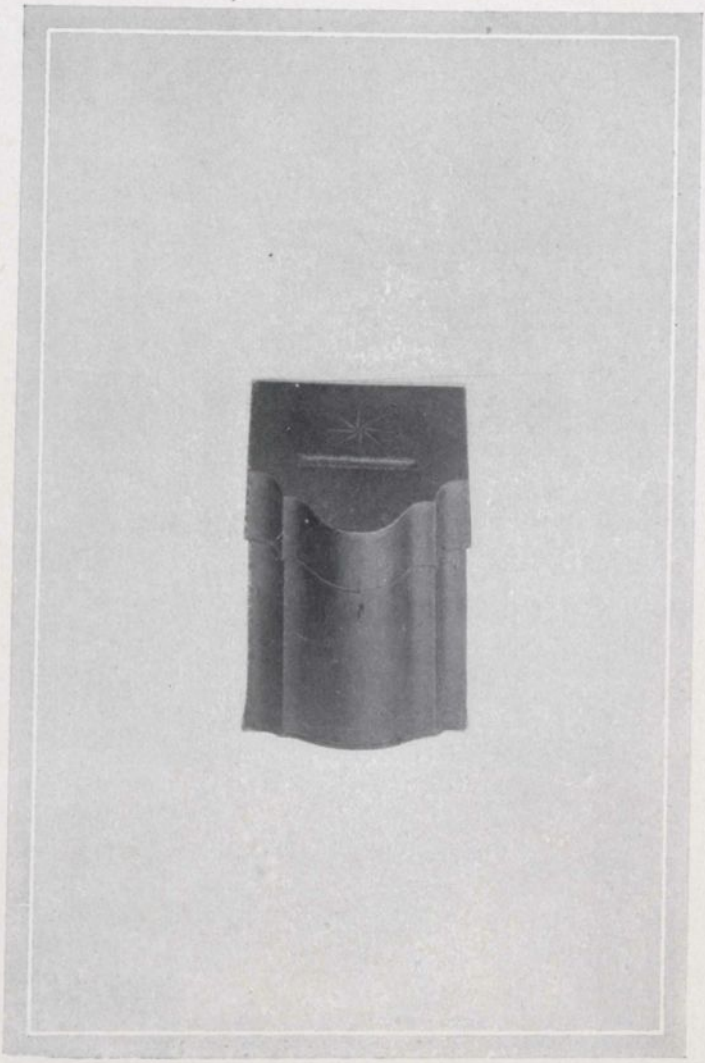
No. 139

MAHOGANY KNIFE BOX

HEPPLEWHITE STYLE

(*1790-1800*)

This knife box is very similar to that shown in Catalogue Number 142, except that there is a slit in the cover.

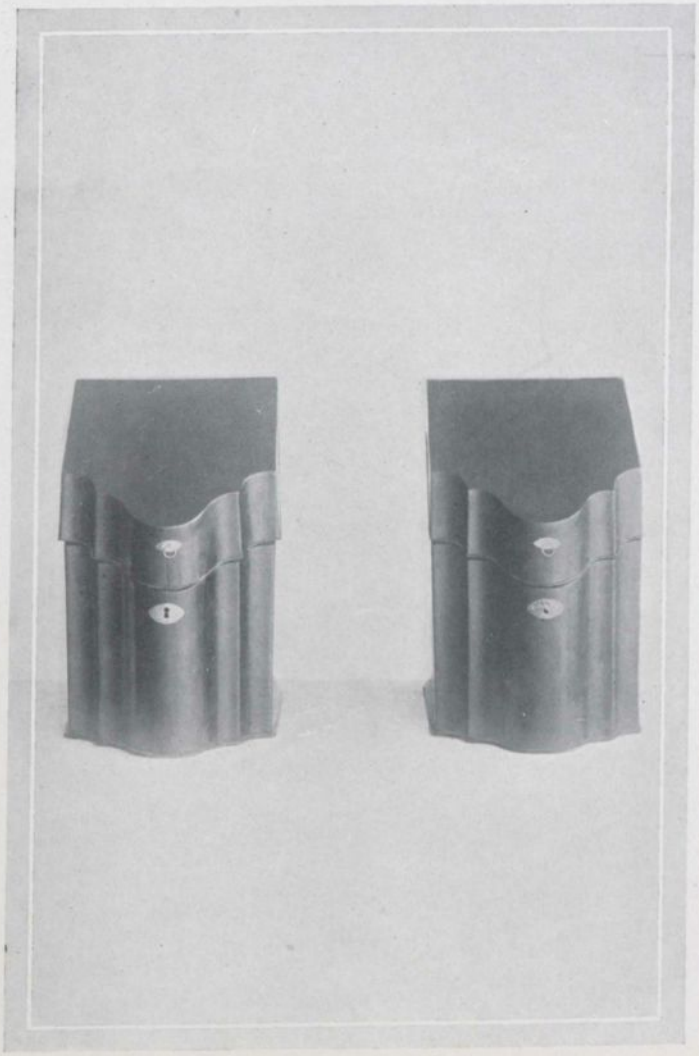


No. 140

PAIR MAHOGANY KNIFE BOXES
HEPPLEWHITE STYLE

(*1790-1800*)

These boxes are very similar to those shown in the preceding.

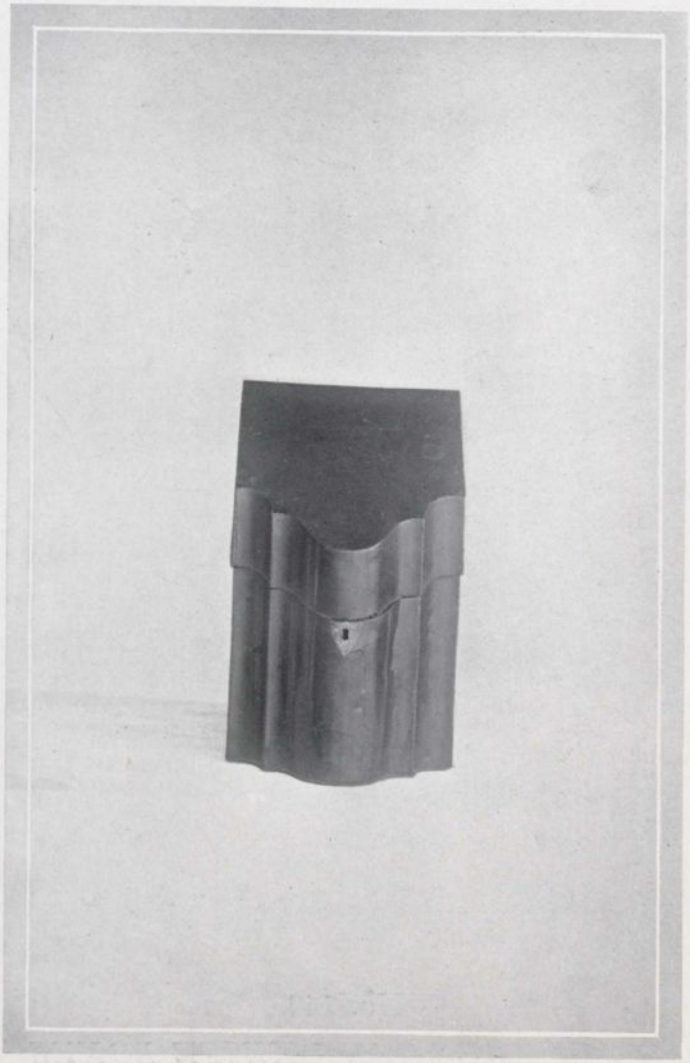


No. 141

PAIR MAHOGANY KNIFE BOXES
HEPPLEWHITE STYLE

(*1790-1800*)

These boxes are very similar to those shown in Catalogue Number 139.



No. 142

MAHOGANY KNIFE BOX
HEPPLEWHITE STYLE

(*1790-1800*)

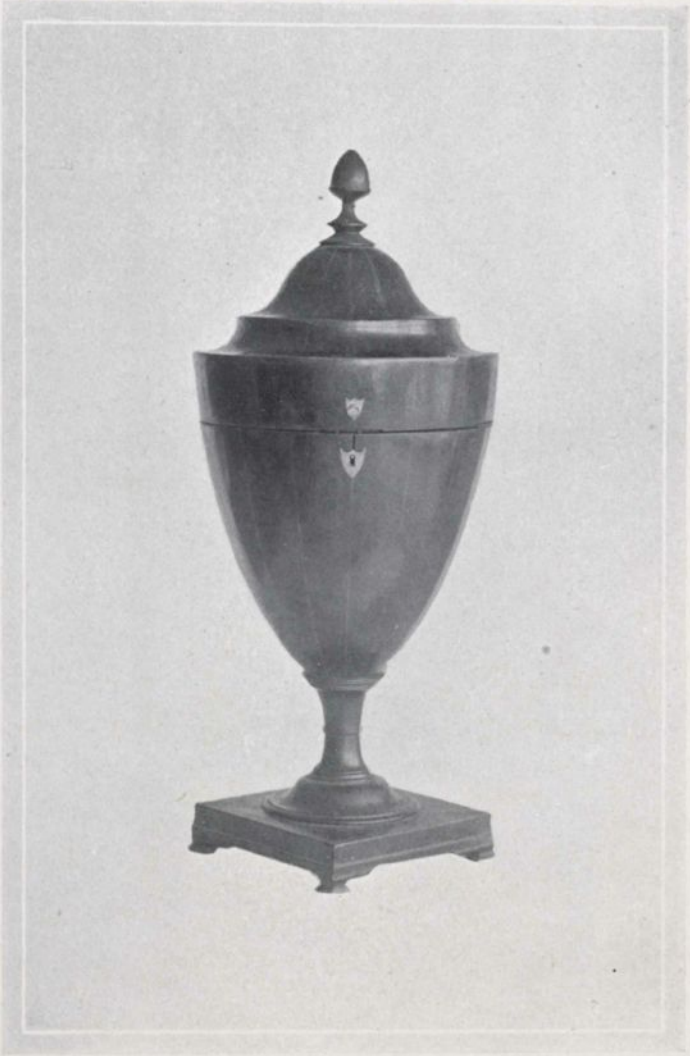
This knife box is very similar to those shown in Catalogue Number 140.

No. 143

PAIR MAHOGANY KNIFE BOXES SHERATON STYLE

(*1790-1800*)

Knife boxes in this form were used for the same purposes as those already described. The center of the front is indented and four fluted pilasters are carved on the front. Mouldings are also planted on the surface in the form of panels. They stand on stub feet.



No. 144

PAIR MAHOGANY KNIFE BOXES HEPPLEWHITE STYLE

(*1790-1800*)

Urn-shaped knife boxes were used in this period to stand at either end of a sideboard but are not at all common. They are beautiful pieces of cabinet work, with inlay extending over the surface vertically, following the curve of the outline. The top lifts up on a center shaft fastened with a spring, and within are cut the various shaped openings for the knives, forks and spoons.

No. 145

MAHOGANY CELLARET
SHERATON STYLE

(*About 1800*)

This is in a plain box form, with the front corners chamfered, and the stub feet fluted. There is a single round brass with ring at the center.

No. 146

MAHOGANY CELLARET
LATE EMPIRE STYLE

(*About 1820*)

This cellaret is in coffer form, and was intended to be used under a sideboard in the very late Empire style. It is perfectly plain, except that the feet have mouldings carved upon them. On the sides mouldings are planted in panel form.

No. 147

MAHOGANY CELLARET

SHERATON STYLE

(*1790-1800*)

Another form of cellaret is here shown. It is square. The legs are reeded and extend up the sides to the top.

No. 148

MAHOGANY CELLARET
SHERATON STYLE

(*1790-1800*)

Cellarets or wine coolers were copper or zinc lined, and intended to hold wine bottles for cooling, and sideboards were often cut away in the center, for the purpose of accommodating such a piece. A raised rosette is carved at the center of the top, and the entire top is carved in radiate grooves. The legs appear to extend up to the top and are reeded. There are four curved sunken panels, with carved mouldings on the sides.

No. 149

WALNUT SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This chair is perfectly plain without any ornamentation and is shown principally for the purpose of illustrating still another design of splat different from any other in the collection. The legs are straight and plain.

No. 150

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1765-1770*)

The splat of this side chair is extremely simple, carrying out the curves under discussion in former plates. The center suggests a Gothic design. At the top of the center of the splat is carved an acanthus leaf with pendant flower. The legs are straight, indicating a late date.

No. 151

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*About 1770*)

This is an unusual shaped chair. It will be seen that the outline of the splat is three C scrolls, but it shows little of the Gothic influence. The top rail is slightly carved as is also the center of the splat and the outline of the circle at the lower end of the splat. The legs are straight and plain. The chair is underbraced.

No. 152

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

Their date is indicated by the straight legs. At the center of the top rail is carved a cartouche and down the sides of the stiles are intertwined ropes, terminating in tassels. The upper ends of the cyma curves in the splat are finished in rosettes with acanthus leaf streamers.

No. 153

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to that shown in the preceding. There is a slight carving on the top rail and two rosettes on the splat. The legs are straight, and the surface is carved with a double ogee and bead moulding. The back legs have been repaired.

No. 154

ELM ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar in design to the one shown in Catalogue Number 152. There is no carving on the surfaces. The legs are straight with double ogee and bead mouldings.

No. 155

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar in design to that shown in Catalogue Number 154. The top rail and splat are slightly carved and edged with bead moulding. The legs are straight with double ogee and bead mouldings.

No. 156

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1765-1770*)

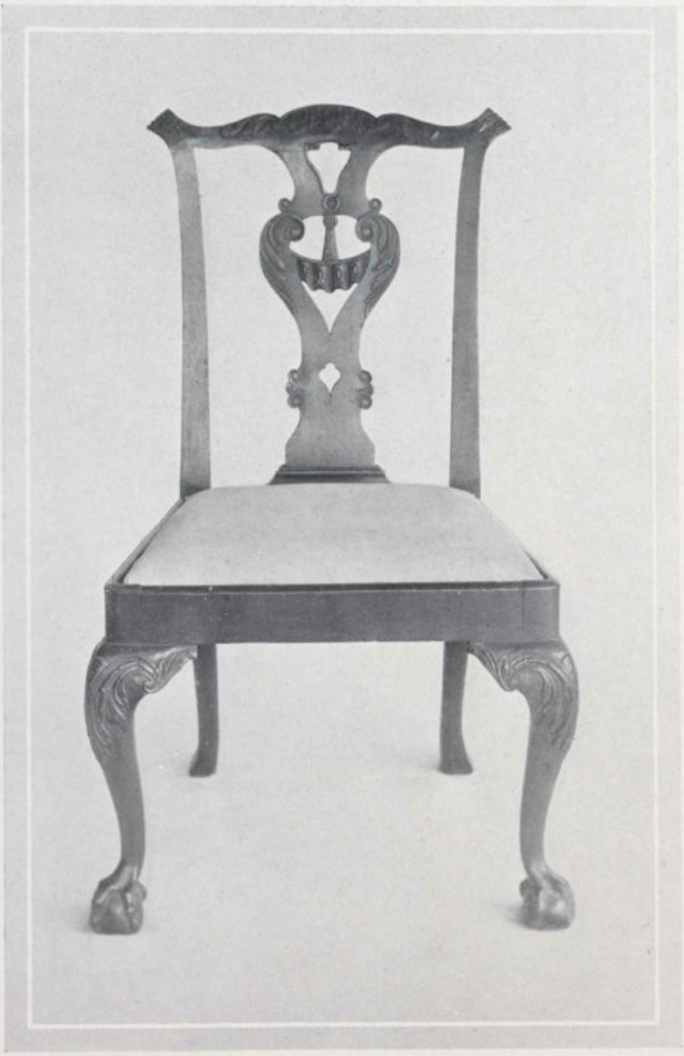
This chair is perfectly plain, except for radiates on the two ends of the top rail. The outline of the splat follows the same curves already discussed. The design is made by representing a curve starting below the middle of the splat, which turns on itself and then continues down on the outside, in a flowing cyma curve. The legs are straight and plain. The splat is in the same design as that on the chair in Dutch style shown in Catalogue Number 367.

No. 157

TWO MAHOGANY ARM CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

This style of splat seems to have been popular throughout this period and is rather effective. It is heavier than usual, the scroll being embellished with an acanthus leaf design. In the center is a tassel, below which is drapery. The top rail is carved in acanthus leaf scrolls. The ends of the arms are carved with eagles' heads and necks. The lower edge of the seat rail is carved in a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in the usual acanthus leaf design.



No. 158

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

This chair is similar to the one shown in the preceding. The top rail and splat are carved. The legs are cabriole, terminating in bird's claw and ball feet, with carving on the knees.

No. 159

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1765*)

This splat is perfectly plain except for two rosettes carved at the center. The top rail is carved in radiate design, the center representing a shell. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf design. This chair at one time had arms added but they have been taken off and the chair is now as it was originally made.

No. 160

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1740-1750*)

The splat of this chair is in a very popular design of both the Chippendale and an earlier period. It is composed of a rather long concave curve, below which is a large curve extending back up into the top rail, and below is a long concave curve. The legs are cabriole, terminating in bird's claw and ball feet, and there is a slight carving on the knees. The stretchers are in an early turned style.

No. 161

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1750*)

It will be seen that the splat of this chair is very similar to that shown in the preceding except that all the details are worked out, the surface being embellished with acanthus leaf scrolls, both on the top rails, stiles and splat. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved *fleur-de-lis*.

No. 162

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1740-1750*)

This chair is very similar to that shown in the preceding. In the center of the top rail is carved a shell. The legs are cabriole, terminating in Dutch feet, with acanthus leaf carving on the knees.

No. 163

WALNUT SIDE CHAIR

CHIPPENDALE STYLE

(*1740-1750*)

The outline of the splat of this chair is similar to that shown in Catalogue Number 160, but it is not worked out. The legs are cabriole and plain, and terminate in bird's claw and ball feet.

No. 164

TWO WALNUT SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1750*)

The theme of the splat in this chair is very differently worked out, the upper concave scrolls being very much elongated, making the swelled portion of the splat a little lower than is usual. The top rail, instead of being pierced, is solid, carved in a design of leaf scrolls and radiates. The legs are cabriole, terminating in the Dutch feet with radiates, and there is a slight acanthus leaf carving on the knees. On the inside of each of the knees are short C scrolls, which are indicative of an early date.

No. 165

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

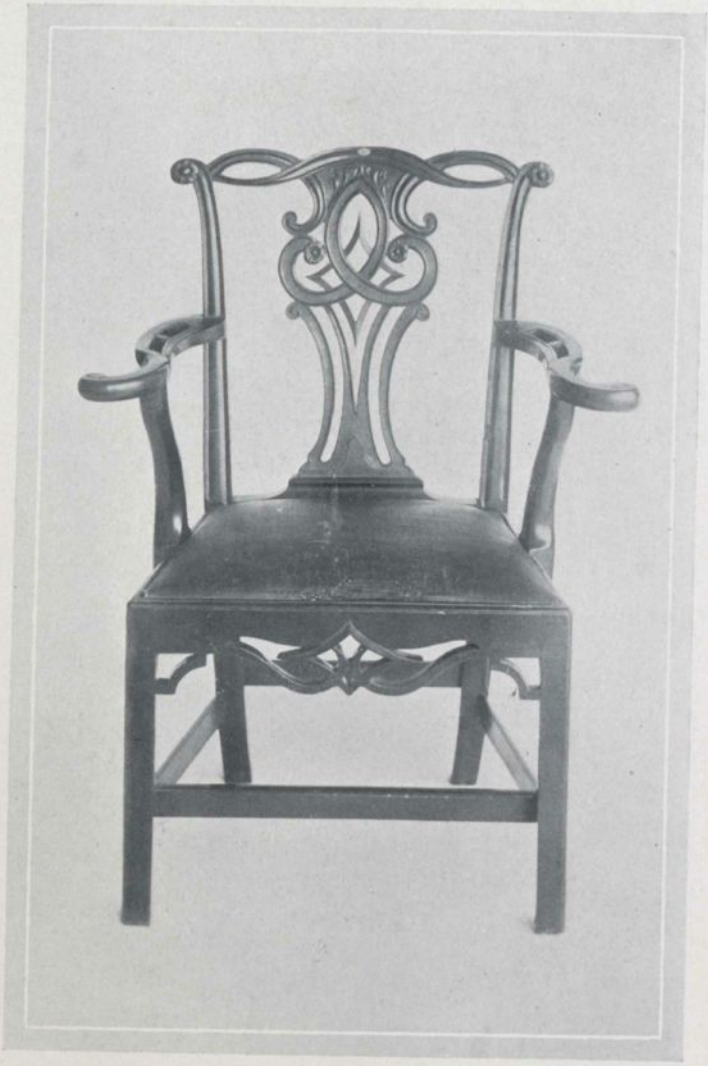
The splat on this chair is similar to those shown before, except that at the center is entwined a rectangular piece, a popular variation of this form of splat. The chair is perfectly plain, without any carving. The legs are cabriole, terminating in bird's claw and ball feet.

No. 166

WALNUT ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The particularly interesting feature to note in this chair is that, although the design of splat is the same as that shown in the preceding plates, yet it is of a very much later date as indicated by the straight legs. This is a good illustration of the fact that a given style extended through a long period of years, there being about twenty-five years' difference between the age of this chair and that shown in Catalogue Number 160. The corners of the triangular piece at the center of the splat terminate in balls. The top rail is carved in a very slight acanthus leaf design and radiates.



No. 167

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is another late specimen of the design under consideration. The top rail is very unusual, being so carved that the scroll of the splat appears to extend into and become a part of it. The top surface of the arms are perforated, as is also the seat rail. The legs are plain and straight.

No. 168

FIVE CHERRY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

Another style of splat is here shown, of which there are several examples in this collection. The outline is made up of a concave curve followed by a C curve, the two sides of which form the two sides of the splat, below which is a concave curve. In the center are intertwined bands. The top rail is carved with a leaf scroll and radiate design. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 169

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

Another chair in a design similar to that shown in the preceding plate is here illustrated. The top rail is carved in a leaf design and its shape suggests the Chinese influence. Rosettes and acanthus leaves embellish the surface of the splat. The lower edge of the seat rail is carved in a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 170

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to that shown in the preceding. The top rail and splat are well carved. The legs are straight and plain.

No. 171

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

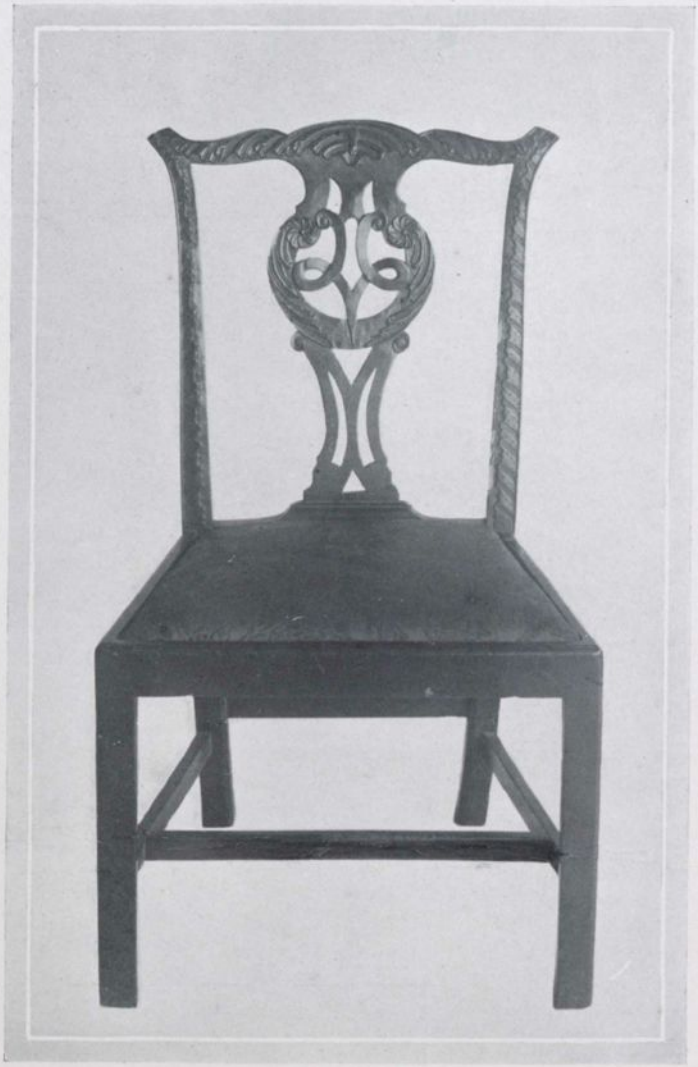
This chair is similar to that shown in Catalogue Number 169. The top rail and splat are carved. The legs are straight with double ogee mouldings.

No. 172

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

This chair is similar to that shown in Catalogue Number 169. The top rail and splat are well carved. There is a rope moulding about the seat rail. The legs are cabriole, terminating in bird's claw and ball feet, with acanthus leaf carving on the knees.



No. 173

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

The top rails, stiles and splat are carved. The legs are straight and plain.

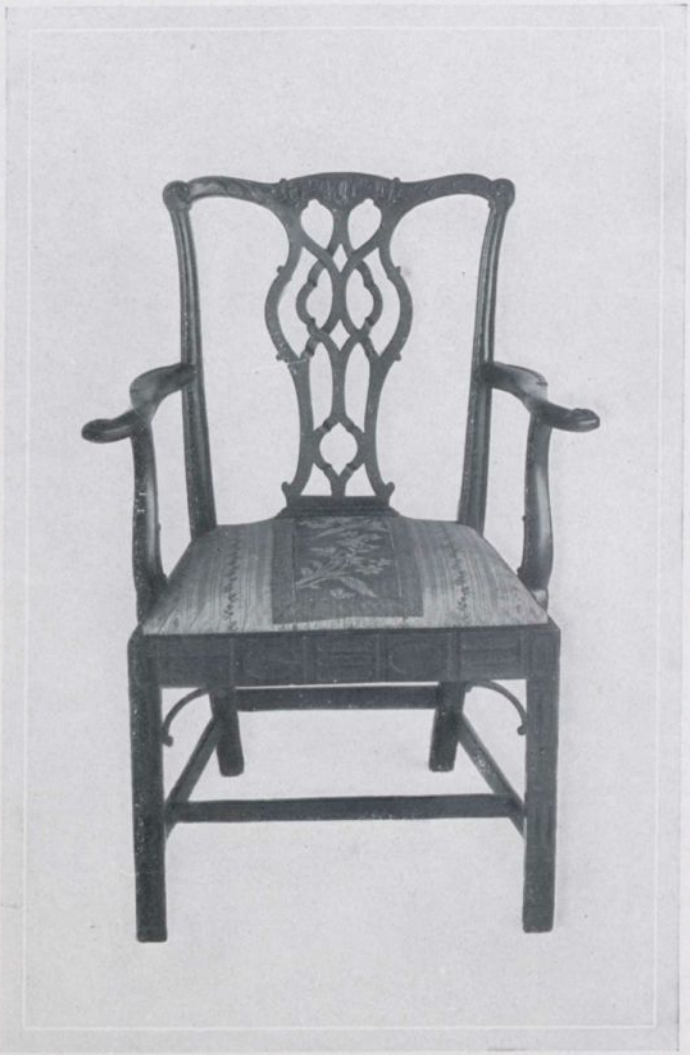
No. 174

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The outline of the splat of this chair is in the same design as one already seen, although the center portion is different. The top rail is carved in a leaf design, with two pendant flowers extending down the stiles. The legs are straight and plain.



No. 175

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is not quite as apparently marked as some, but is indicated by slight protuberances on the edges. The center of the splat is composed of intertwined bands, representing ribbons, a favorite theme during this period. The top rail is carved slightly in acanthus leaf designs. The legs are straight and they and the seat rails are carved in frets.

No. 176

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This chair is in the same general design as that shown in the preceding figure, except that the details are more fully worked out. The top rail is well carved in acanthus leaf designs and there are pendant flowers on the lower portion of the splat. The legs are straight and they, and the stiles and the supports of the arms, are carved in ogee mouldings.

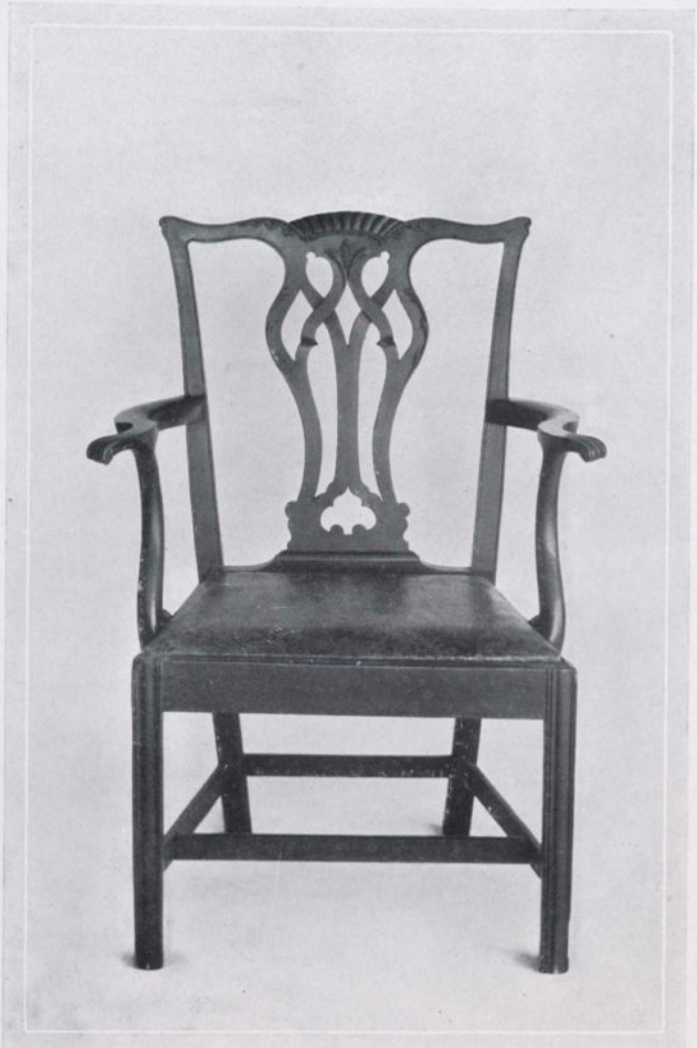
No. 177

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The splat on this chair is very unusual. It will be seen that the outline is composed of C curves, concave followed by convex, in this case, followed by two concave instead of one. The center is cut into intertwining bands terminating in acanthus leaf carving, giving the splat a very delicate effect. The legs are straight and are carved in ogee moulding.



No. 178

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

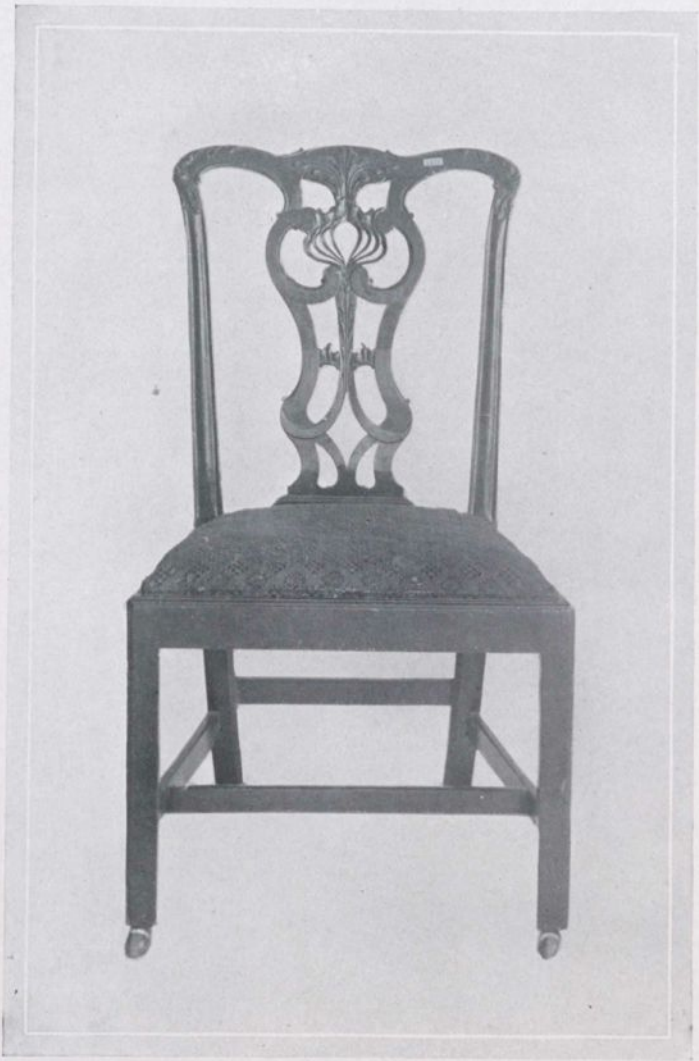
The outline of the splat of this chair has dropped the defining of the C scrolls, making the edge of the splat simply a waving line. The top rail is carved with radiates and the legs are straight.

No. 179

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat is composed of a concave followed by a cyma curve. The top rail is carved in a leaf effect and extending down the stiles are pendant flowers. On the edges of the splat are carved acanthus leaves. The interior of the splat is made up of slats held together in two places by loops. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved with a shell and flower pendant design.



No. 180

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*About 1770*)

The design on this chair is late. At the center of the splat is carved from the wood the honeysuckle pattern, and the top rail is carved in an acanthus leaf design and, at the ends and at the center, a leaf design. The legs are straight and plain with underbracing.

No. 181

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is in a different design from any of the preceding. It will be seen that it is composed chiefly of long C scrolls. The piercings are Gothic in effect. At the center of the splat is carved a rosette, and conventional leaf effects border the openings. The top rail is carved in an acanthus leaf design. The arms terminate in eagles' heads. The legs are cabriole, ending in plain Dutch feet, and on each knee is carved a single leaf.

No. 182

ELEVEN MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

The splat has been cut out perfectly plain without carving and the edges of the top rail are finished with a beading. The legs are in delicate cabriole form, terminating in bird's claw and ball feet, and the back legs are braced. Five of these chairs have had parts of the balls added.

No. 183

THREE CHERRY SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1770*)

The outline of the splat is in the long C curve followed by a short cyma curve, the center being cut in slats. The stiles are fluted and reeded as are also the front legs, which are straight. The chairs are underbraced.

No. 184

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1770*)

The splat is cut into five slats. The surface of the upper portion is convex and of the lower portion concave. The top rail is carved in leaf design extending down on the stiles. The legs are plain and straight and the chairs are underbraced.

No. 185

TWO MAHOGANY ARM CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

The outline of the splat of this chair is the reverse of that shown in some of the preceding plates, having a short C scroll above and a long C scroll below, between which at the top are intertwined bands and below five slats. On the top rail are carved mouldings and beads. Beads finish the edges of the stiles. The legs are straight and plain.

No. 186

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

This style of chair has been very much reproduced. The upper portion of the splat is solid with a piercing surrounded by radiates. Acanthus leaves are carved on the edges and the lower portion is cut in slats. The top rail is slightly carved in rope effect. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf designs.

No. 187

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1770*)

This is a very unusual design of chair. Instead of having a splat, the center is divided into seven turned spindles, with spindles crossing and joining the stiles. The outline of the back is similar to that shown in the Dutch period, but the legs are plain and straight, in the late Chippendale style, to which period this chair must be assigned.

No. 188

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1740-1750*)

It will be seen that the top rail of this chair is in the characteristic bow shape of the Chippendale school. The splat is solid and the outline is composed of a short concave scroll and long cyma curve extending into a convex curve. This general outline is characteristic of a group of chairs. The stiles are fluted. At the center of the seat rail is carved a shell. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf design.

No. 189

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1740-1750*)

A shell is carved at the center of the top rail and on each knee. The legs are cabriole, terminating in bird's claw and ball feet.

No. 190

MAHOGANY CHAIRS
CHIPPENDALE STYLE

A SET OF SEVEN SIDE CHAIRS AND ONE ARM CHAIR

(*1750-1760*)

Another variation of the splat is here shown. At the center of the top rail is carved an acanthus leaf, below which is a crown supported by wings. The edges of the splat are outlined with a slight acanthus leaf carving and the center is entwined in the ribbon effect. The legs are cabriole, terminating in bird's claw and ball feet and the knees are carved in a shell and flower pendant design. The back of one chair has been broken and restored.

No. 191

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1740-1750*)

The top rail is carved. The seat rail has a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet. On the knees are well carved cartouches.

No. 192

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1740-1750*)

Still another variation of theme is shown in the splat of this chair. The top rail is carved with drapery and a tassel and at each end is carved a shell. The legs are cabriole, terminating in bird's claw and ball feet, and each knee is carved with an acanthus leaf, extending up on the seat rail.

No. 193

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1755*)

The outline of the splat is composed of a convex and shorter cyma curve, followed by a second cyma curve. The center is cut in the familiar entwined ribbon effect seen in chairs before described. The top rail is carved in acanthus leaf designs, and the outline of the splat is also enriched with the same design. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf designs extending well down the leg. The edge of the front seat rail is carved in a rope moulding.

No. 194

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*About 1750*)

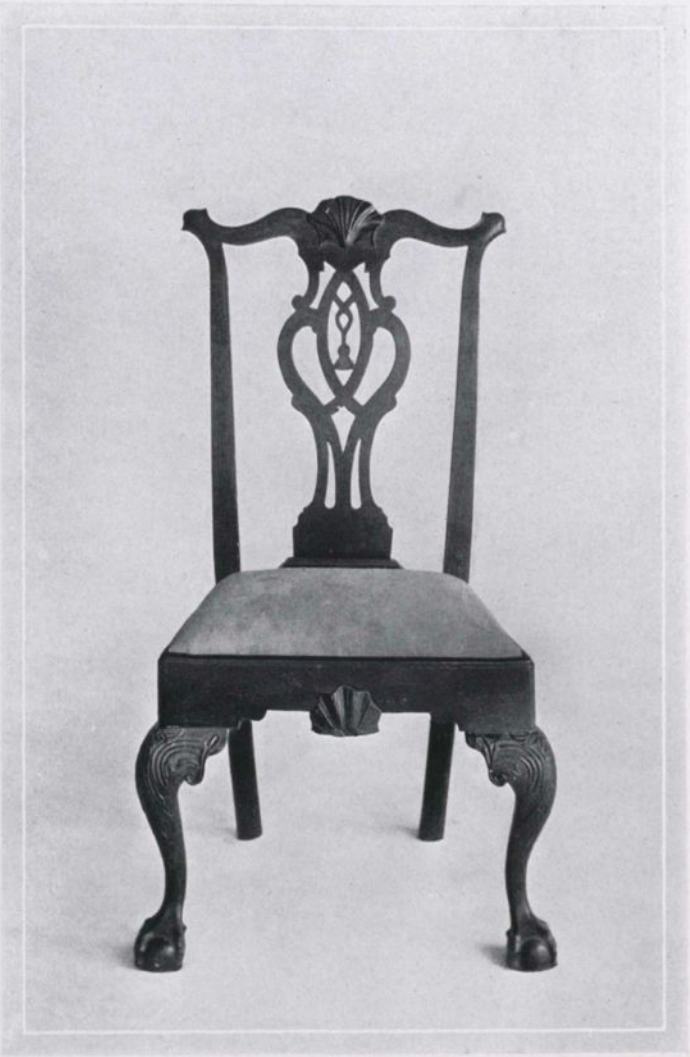
The outline of the splat on this chair is perfectly plain. At the center of the top rail is carved a shell. The stiles are fluted to the point where the arms join the back. There is a carved shell at the center of the seat rail and on the knees. The legs are cabriole, terminating in bird's claw and ball feet.

No. 195

FIVE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat is a concave curve, followed by a cyma curve, which is followed in turn by a long concave curve. At the center of the splat is a short rope with a carved tassel. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design. The chair is underbraced, and the general design of the decoration is indicative of rather an early date.



No. 196

WALNUT SIDE CHAIR
CHIPPENDALE STYLE

(*About 1750*)

A slightly more elaborate conception of the splat is here shown. At the center of the top rail is carved a shell and, at the center of the splat, a rope with tassel is cut, but not carved. There is a shell at the center of the seat rail. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 197

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*About 1750*)

The form of this chair does not differ materially from that shown in the preceding plate. At the center of the top rail is carved a sunken shell instead of one in relief. The stiles are fluted. The legs are cabriole, terminating in bird's claw and ball feet, and a shell is carved on each knee and at the center of the seat rail.

No. 198

WALNUT SIDE CHAIR
CHIPPENDALE STYLE

(*About 1750*)

This chair is similar to the one shown in the preceding. At the center of the top rail is carved a sunken shell, and at the center of the seat rail is carved a raised shell. The legs are plain and cabriole, terminating in bird's claw and ball feet.

No. 199

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The top rail is carved in an acanthus leaf design extending on the stiles and at the center is a crown. The edges of the splat are slightly carved in an acanthus leaf design, as are also the edges of the arms. The legs are straight and plain.

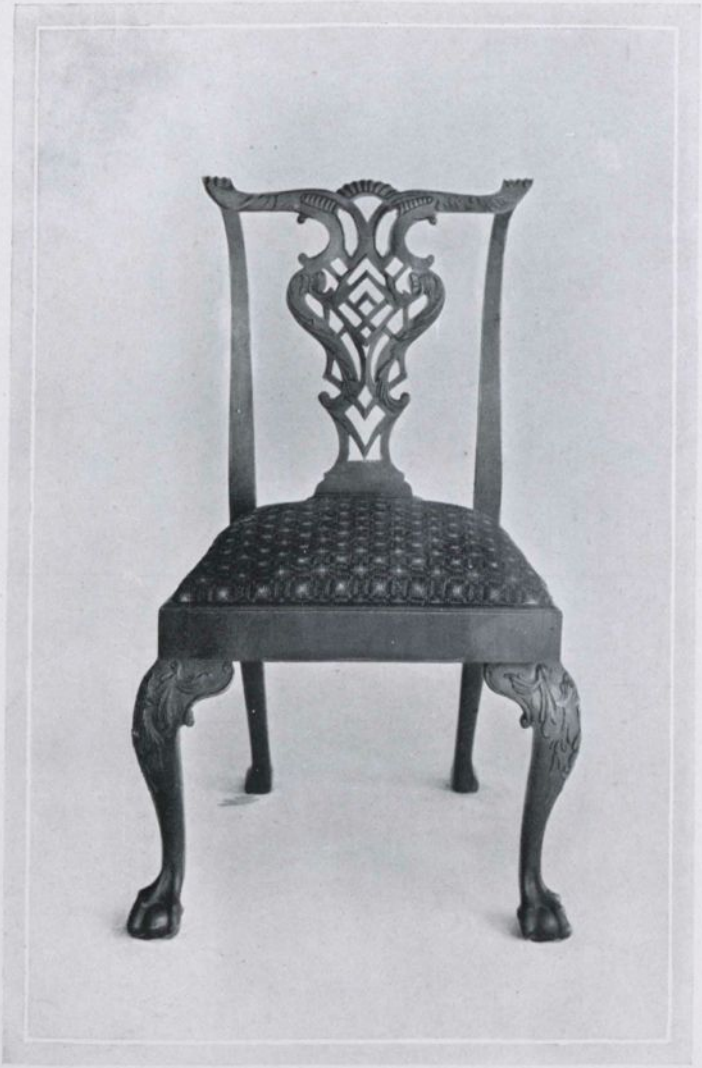
No. 200

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1765-1770*)

It will be seen that the splat of this chair follows the theme of a concave curve followed by a cyma curve, yet the effect is totally different, owing to the fact that the concave curve has been very much elongated. The ends of the top rail are carved in an acanthus leaf design and at the center is carved a shell with acanthus leaf streamers. The edges of the splat are also marked with an acanthus leaf design. The legs are straight.

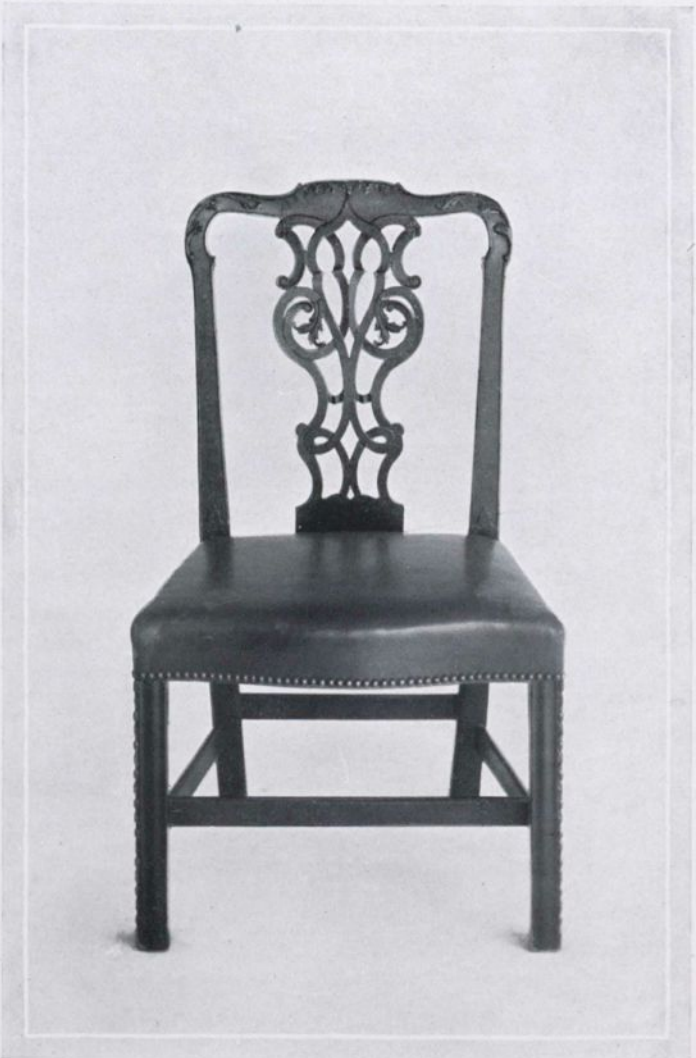


No. 201

THREE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1765*)

It will be seen that the splat is composed of a concave curve followed by a cyma curve, followed by another concave curve. On the top rail are carved acanthus leaves with radiates at the center. Acanthus leaves are also carved upon the outline of the cyma curve in the splat. The center of the splat is composed of intertwined rectangular figures suggesting, a little, the fret in the Chinese style, popular during this period. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in a leaf design.



No. 202

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1765-1770*)

It will be noted that the side rails seem to extend into the arms, in the manner popular in the Dutch period. This was quite commonly done in the late Chippendale pieces. The top rail is carved in acanthus leaves at the center, with a Gothic effect. The splat is also suggestive of the Gothic style, and the scrolls terminate in acanthus leaves, while the outline is similar to that in the foregoing chair. The legs are straight with a slightly carved edge and a double ogee and beaded moulding.

No. 203

TWO MAHOGANY ARM CHAIRS
CHIPPENDALE STYLE

(*1765-1770*)

It will be noted that the outline of the splat is perfectly plain. Inside, however, the splat suggests a Gothic design. The legs are plain and straight.

No. 204

FOUR MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1765-1770*)

These side chairs are similar in design to some already shown. The backs and legs are perfectly plain.

No. 205

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1765-1770*)

It will be seen that the outline of the splat has the concave curve in the upper section very much shortened, while the concave curve at the lower end is very much elongated. The center is cut in loops and rectangular designs. The legs are plain and straight.

No. 206

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

It is interesting to compare this chair with that shown in Catalogue Number 219. It will be seen that the splat, with the exception of the triangular piece appearing on this chair, is very similar, as is also the quality of the carving. The top rail is carved in an acanthus leaf design with a shell at the center, and on the stiles are pendant flowers extending from the top rail. The legs are cabriole, terminating in bird's claw and ball feet, with a shell carving on the knees.

No. 207

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

The top rail is carved. The legs are cabriole, terminating in bird's claw and ball feet, with carved cartouches on the knees. The back of one of these chairs has been repaired and one has been broken and repaired.

No. 208

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

The top rail of this chair is carved in acanthus leaf designs. The seat is curved instead of being straight, a very unusual feature in a Chippendale chair, that form of seat having been practically abandoned when the Dutch style went out of fashion. The seat rail is carved with a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.

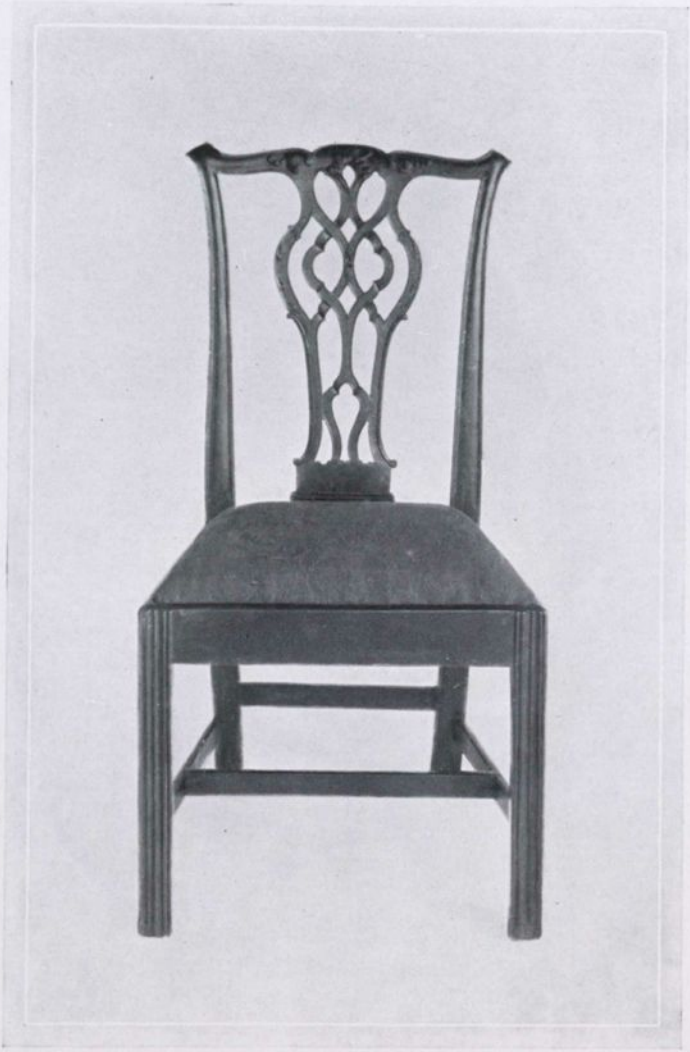
No. 209

THREE MAHOGANY SIDE CHAIRS

CHIPPENDALE STYLE

(*1750-1760*)

The outline of the back is quite suggestive of that shown in Catalogue Number 209. The splat, however, follows the same design shown in the preceding plate, except that it is worked out. There is a slight acanthus leaf carving on the edges of the scrolls. The legs are cabriole, terminating in scroll feet, on which are carved acanthus leaves and at the knees are carved shells.



No. 210

SET OF MAHOGANY ARM AND SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair exhibits the design of the intertwined ribbon. There is a slight carving on the top rail in an acanthus leaf design. The legs are straight, the surfaces carved in ogee moulding. There are eight side chairs and two arm chairs in this set.

No. 211

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The outline of the splat of this chair is cut in two C curves within which are cut out slats in Gothic style with quatrefoil openings. The top rail is carved in leaf design extending down on the stiles. The legs are straight and cut in double ogee and bead mouldings.

No. 212

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is two C scrolls which are somewhat broken with an acanthus leaf carving, characteristic of the Chippendale school. On the corners of the top rail are carved leaves. The legs are cabriole, terminating in scroll feet, turning in instead of out, and the knees are well carved in leaf designs extending on the seat rail. The chair is suggestive of those designed by Ince & Mahew.

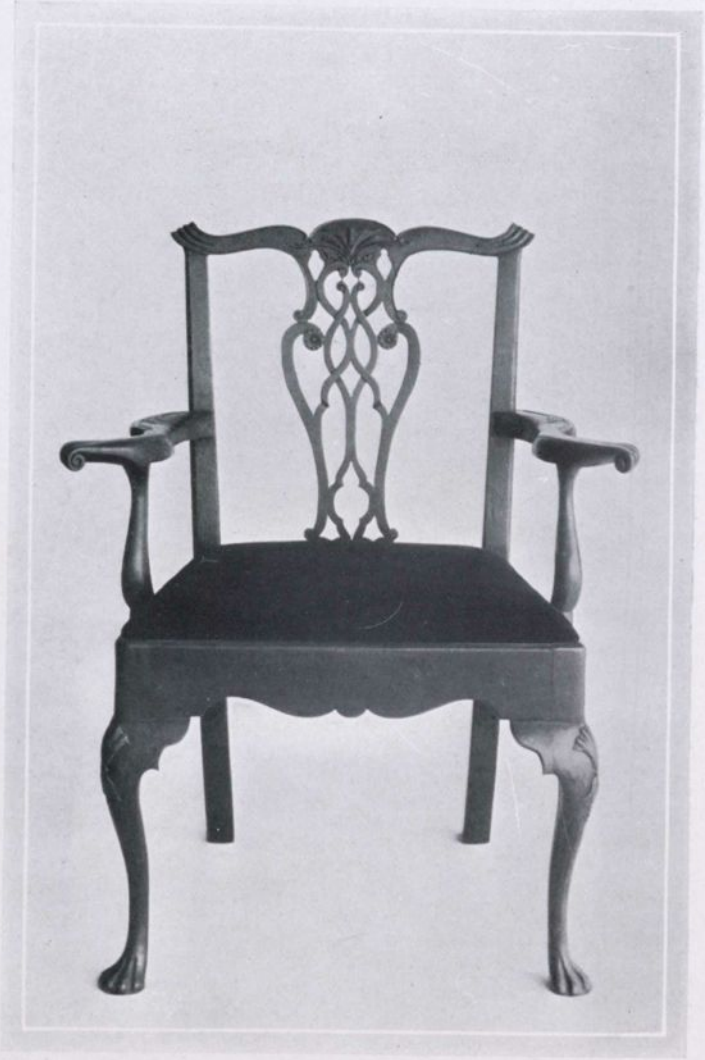
No. 213

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1740-1750*)

Another variation of the concave and long cyma curve is shown in this chair. The splat is carved to represent drapery and tassels, with an intertwined ribbon effect in the center, a design very popular during this period. Across the top of the rail of the back is carved a slight acanthus leaf tracery. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design.



No. 214

WALNUT ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The form of this splat is a concave curve followed by a long cyma curve. The center is made up of interwoven bands. At the top of the center is carved a wreath and leaf design. The legs are cabriole, terminating in claw feet, and the knees are carved in a shell and pendant flower design.

No. 215

WALNUT ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

Another variation of the same theme of splat is here shown. The upper ends of the cyma curves are ornamented with rosettes, and the intertwined bands, which extend up to the rosettes, are broken into acanthus leaves in a very graceful way. Across the top rail are carved radiates. The legs are straight. The stretchers on this chair are new and the back legs have been spliced.

No. 216

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

Another variation of the concave curve followed by a cyma curve is here shown. The ends of the top rail are carved in an acanthus leaf design. In the center are scrolls of similar design. The edges of the cyma curve of the splat are cut in an acanthus leaf pattern, while the inside of the splat shows decided Gothic influence. The legs are straight and underbraced.

No. 217

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The top rail and splat are carved. The legs are straight, with double ogee and bead moulding, and where the legs join the front rail are fret brackets.

No. 218

FOUR MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

This is a very early chair. The stiles appear to extend up over the top rail and the upper portion is slightly carved in an acanthus leaf design. At the center of the upper portion of the splat is a cartouche. There is the same rope and tassel and drapery effect as noted elsewhere. The legs are cabriole, terminating in the animal's claw and ball feet. The knees are carved in cartouche and acanthus leaf design.

No. 219

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*About 1750*)

The splat, in its general appearance, is very similar to some already seen, except that the proportions of the curves are different. The surfaces are all embellished with carving in acanthus leaf design and there are carved pendant flowers on the lower part of the splat. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf designs.

No. 220

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1750-1760*)

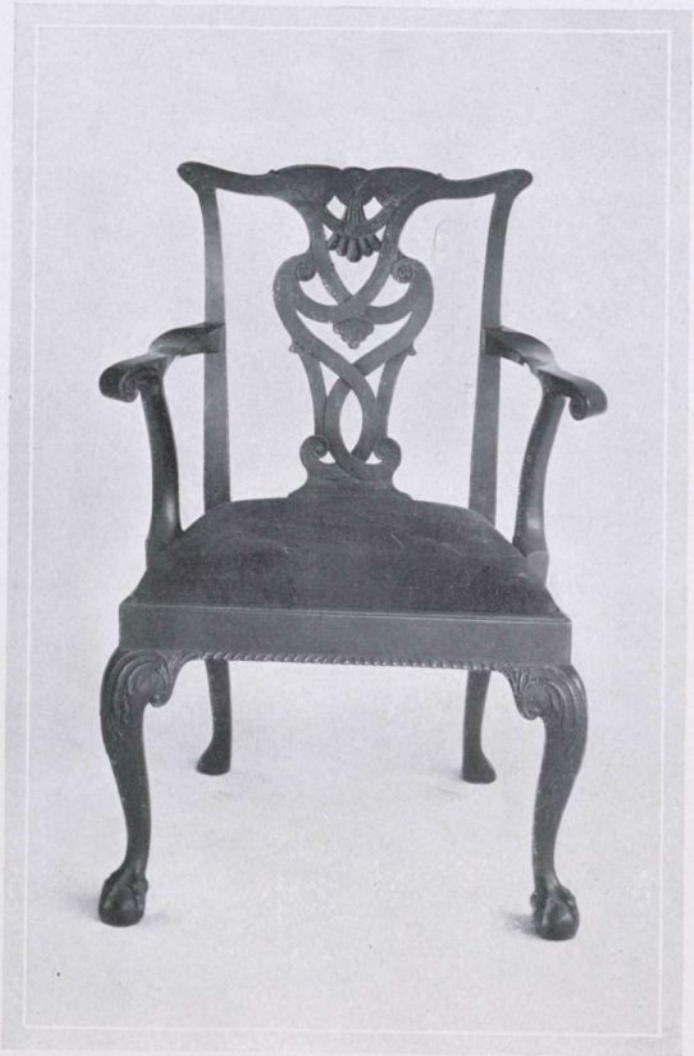
Still another variation of the splat is here shown, and it is very interesting to note how many different designs can be made from the same theme. The splat, instead of joining the seat rail, is set into a rail slightly above, leaving an open space above the seat rail. At the center of the splat is a bishop's mitre, which would indicate that this chair had either been used in a church or had belonged to a bishop. At the center of the top rail is carved a scroll design. The supports for the arm are fluted. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved with conventionalized cartouches. The center stretcher is slightly carved on the edge. From its appearance and general character it would seem that this was a Spanish chair, in which country the Chippendale designs were very popular and much copied.

No. 221

MAHOGANY ARM AND TWO SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

The main curve of the splat does not return to the top rail. At the center is a design resembling a pineapple. The top rail is carved in a leaf design. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf designs with the same pineapple effect that appears in the splat. The lower edge of the seat rail is scalloped and slightly carved.



No. 222

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair is made up of scrolls intertwined in a very ingenious manner. The top rail is carved in a flower and shell pattern with a drapery effect. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in a conventional acanthus leaf design. The seat rail is finished with a rope moulding.

No. 223

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1755-1760*)

The splat is in a different design from any heretofore shown. It is composed of three C curves, two concave, with a convex one in the center, clearly defined by the beading on the edge. This chair is beautifully carved with acanthus leaf designs, both on the top rail and all the way down the stiles. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved with acanthus leaf designs. The lower edge of the skirt is finished with rope moulding.

No. 224

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This arm chair should be compared with the chair shown in Catalogue Number 175. It will be seen that the outline of the splat is the same, except that in the former one, the three curves forming the outline are well defined, while in this chair they are composed simply of flowing curves. Otherwise the chairs are very similar, except that the detail in this one is a little better worked out. The edges of the splat are carved with acanthus leaf designs as are also the supports of the arms. The legs are straight with carved ogee mouldings. The arms on one are old but not original.

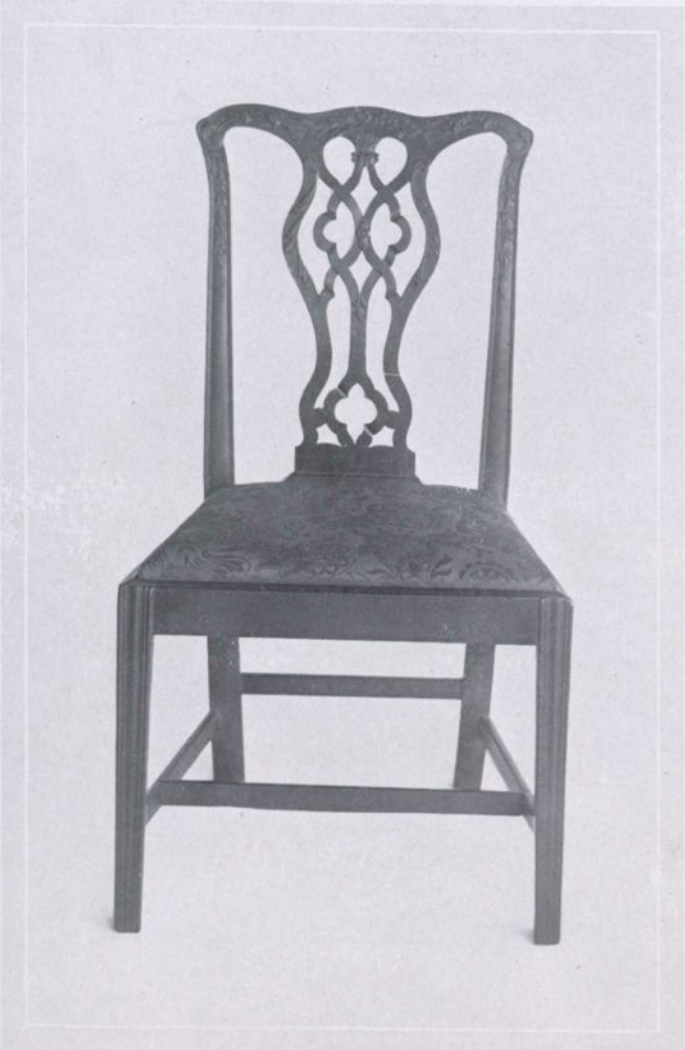
No. 225

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to the preceding with the exception of the arms, which are old but not the original arms.



No. 226

MAHOGANY CHAIRS
CHIPPENDALE STYLE

A SET OF NINE SIDE CHAIRS AND ONE ARM CHAIR

(*1760-1770*)

The top rail, stiles and splat are well carved. The legs are straight, with double ogee and bead mouldings. The chairs are marked A to J, inclusive.

No. 227

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*About 1760*)

The outline of the splat of this chair is also in the three C scrolls, well worked out. At the center of the top rail are carved slight radiates. The stiles are carved in double ogee and bead mouldings. The legs are cabriole, terminating in bird's claw and ball feet. On the knees are carved leaf designs.

No. 228

SET OF SIX MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

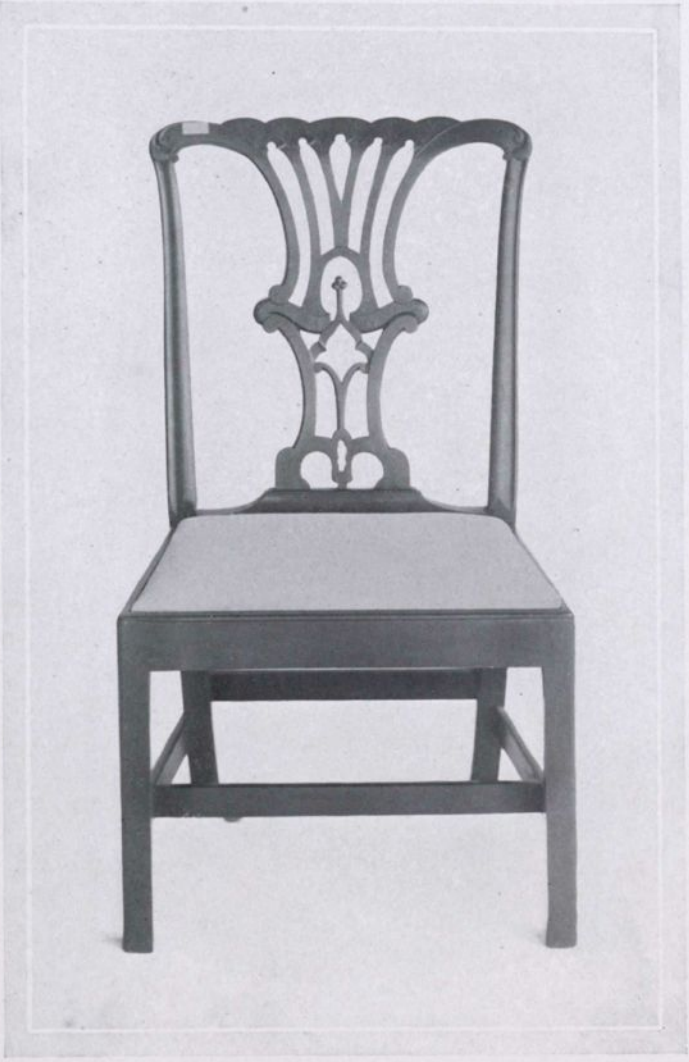
This is one of the most beautiful sets in the collection, showing a mixture of Gothic and Chinese decoration in a manner very characteristic of Chippendale. The splat is in the familiar three C scroll design, the center being cut in Gothic form. The top rail is in Chinese effect and the entire surface of the stiles, legs and seat rail are carved in what is known as the rope and bell pattern, a combination of Chinese and Gothic designs. On the front stretcher is also a carved fret. The chair is fully worked out in every detail and is of the best workmanship.

No. 229

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

An unusual chair is here shown. The top rail is cut in scrolls, each finished with an acanthus scroll carving. The upper part of the splat is cut into slats and at the center are well carved scroll designs. On the stiles, cut from the solid, are carved rosettes and acanthus scrolls. The legs are straight and carved with double ogee and bead mouldings.



No. 230

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This chair is almost identical with that shown in the preceding. The top rail and splat are carved. The legs are straight and plain.

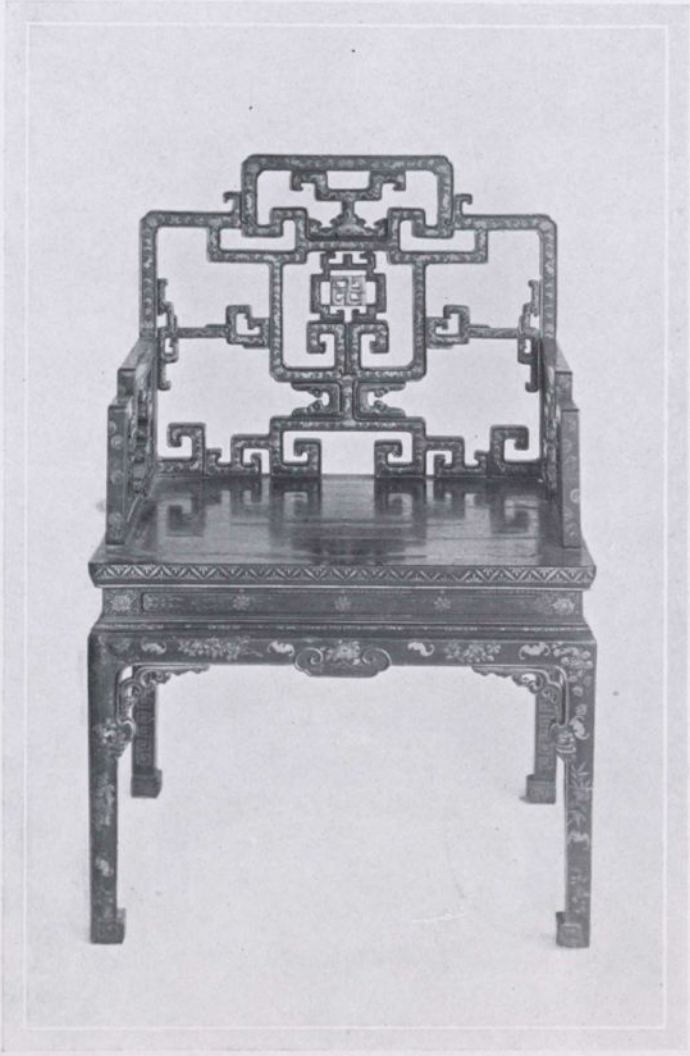
No. 231

SIX MAHOGANY SIDE CHAIRS AND TWO ARM CHAIRS

CHIPPENDALE STYLE

(*1760-1770*)

The back is well carved. The legs are straight, with double ogee and bead mouldings.



No. 232

FOUR TEAK WOOD CHINESE CHAIRS

(*About 1700*)

The chair here shown is Chinese, all the surface being covered with a beautiful lacquer. It is very interesting to note the details of this chair because very similar designs were imitated by Chippendale and his school in English pieces.

No. 233

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This side chair represents an English adaptation of a Chinese design. There is no well-defined top rail. The terminals of the stiles and the top of the center are carved in a mixture of Chinese and Chippendale designs. The entire center of the chair is filled with a Chinese fretwork. The legs are straight and the surfaces are carved with Chinese fretwork.

No. 234

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

A chair somewhat similar to the preceding one is here shown. The entire back is filled with Chinese fretwork and at the top is carved C scrolls and a shell. The legs are straight and plain.

No. 235

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

The top of this table is cut in the usual form. The bulb of the standard is well carved in acanthus leaf design with a carved moulding below. The legs terminate in rat's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 236

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

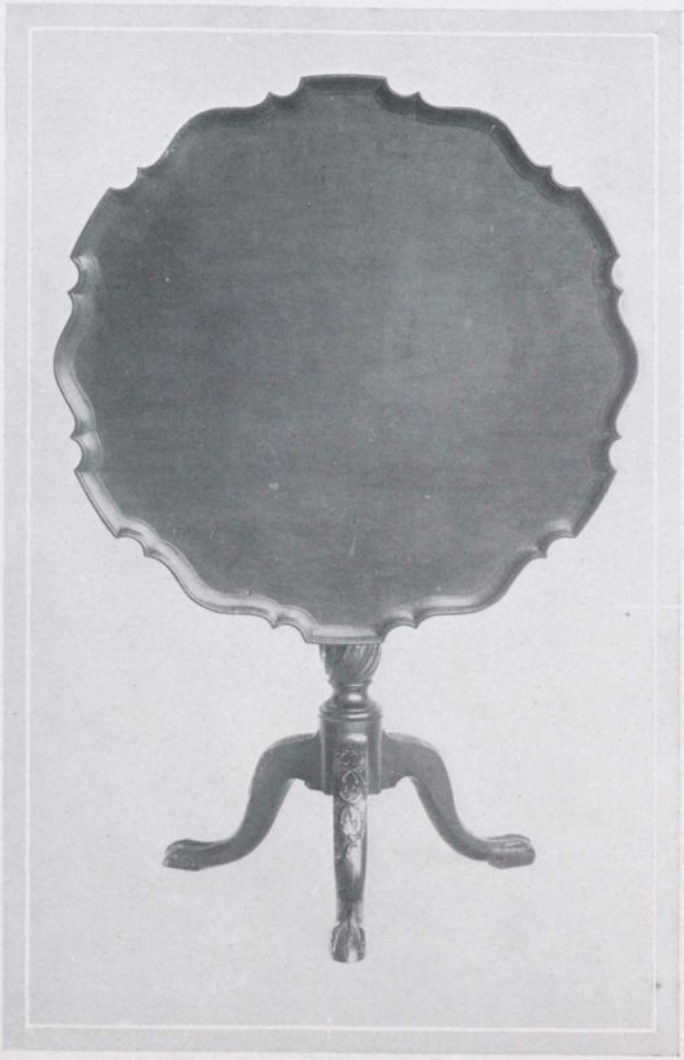
The top of this pie crust table is in a slightly different design from any of the preceding in that, instead of being composed of a straight line followed by a concave curve, followed by a double cyma curve and then repeated, a second double cyma curve is added before repeating the design. The bulb of the standard is carved in a spiral design. The legs terminate in rat's claw and ball feet, and there is an acanthus leaf carving on the knees.

No. 237

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

The top of this table is not cut in as many curves as those heretofore shown, the double cyma curves being very much elongated, giving the table a very different appearance from that shown in the last plate. The legs terminate in claw and ball feet, and the knees are carved in an acanthus leaf design.



No. 238

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

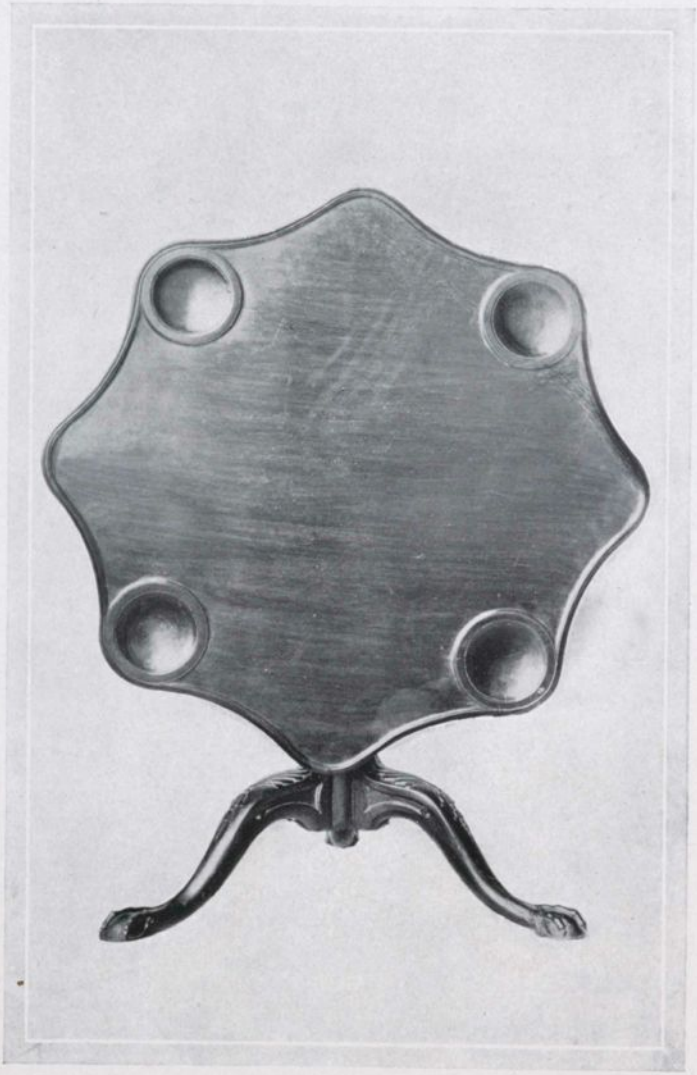
This pie crust table is similar to that shown in the preceding. The knees are carved in cartouche and leaf design. The feet are claw and ball. The standard has fret work with a rosette.

No. 239

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

The top of this table is cut in a similar form to that shown in the last plate. The bulb of the standard is carved in a graceful spiral effect. The legs terminate in rat's claw and ball feet, and the knees are carved in an acanthus leaf design.



No. 240

MAHOGANY TILT TOP TABLE

(*Third quarter eighteenth century*)

The top of this table is very unusual, and is the only one of its kind which has come to the writer's notice. It was undoubtedly intended to be used as a card table, four wells being carved in the top for holding chips. The legs terminate in rat's claw and ball feet and the knees are carved in acanthus leaf designs.

No. 241

MAHOGANY TILT TOP TABLE

(Third quarter eighteenth century)

This table has a scalloped edge, between every other scallop being carved a conventionalized shell pattern. The legs terminate in rat's claw and ball feet, and the knees are carved in an acanthus leaf design.

No. 242

MAHOGANY DRESSING TABLE CHIPPENDALE STYLE

(*1760-1770*)

This is a very unusual piece of furniture. When closed, it appears to be a card table made in the usual Chinese Chippendale fashion. The front legs pull out, disclosing a drawer fitted with small compartments, apparently for a lady's dressing bureau. At the right-hand end is a small quarter round drawer which opens out by pressure below, in which it was probably intended to place toilet articles, the drawer when closed falling in under a shallow tray and being thus hidden. At either side are two supports which, when pulled out, are intended to hold candles. The rails are carved in fret design, and the legs are straight, carved in frets, with two rosettes on each leg. A portion of the legs pull out with the drawer, leaving a half section attached to the main frame of the table.

No. 243

MAHOGANY DESK

SHERATON STYLE

(*1790-1800*)

The cover of this desk falls on a curve over the desk portion. There are two drawers, below the desk, with the surfaces fluted, and there are rosettes on the frame at the ends. An astragal finishes the lower edge. The legs are fluted and reeded. The brackets are carved in leaf scrolls.

No. 244

MAHOGANY DROP LEAF TABLE CHIPPENDALE STYLE

(*1760-1770*)

This Gothic form of table was popular with the various cabinet-makers in the third quarter of the eighteenth century. The outline is cut in ogee curves, and the edges are carved in acanthus leaf mouldings. The legs are made to represent cluster columns, familiar in Gothic architecture. An X underbracing strengthens the legs.

No. 245

MAHOGANY ROUND TABLE
HEPPLEWHITE STYLE

(*1780-1790*)

This table is made in two parts, each a half circle, and was probably intended as a dining table. On the rails are planted mouldings in panel form. The legs are tapering, with a pendant flower design carved on the face of each. A rosette is carved on the rail above each leg.

No. 246

MAHOGANY TEA TABLE
CHIPPENDALE STYLE

(*1760-1770*)

This is a very beautiful example of a Chinese Chippendale tea table. The top is perfectly plain with a moulding carved about the edge. The legs are straight, the upper portion carved in fret designs and the lower portion fluted. The drawer fronts are fluted. The entire underpart is composed of beautifully executed frets. The ends are concave, with two doors opening at each end. This open cupboard was probably intended to hold the tea things, which could be seen through the lattice fret. The table is finished alike on all sides.

No. 247

MAHOGANY ROUND TABLE
CLASSIC DESIGN

(*1780-1790*)

This table is round, with six Marlborough legs, on the faces of which are carved pendant flowers, and above each leg is carved a rosette. The frame is divided into five sections, with a drawer in each, the fronts of which are fluted. The upper edge is carved in a rope moulding, and the lower edge is finished with an astragal, and about the drawers are cock bead mouldings. The brasses are round, with rings, in a design used by Sheraton and Hepplewhite.

No. 248

MAHOGANY SIDE TABLE

(*1780-1790*)

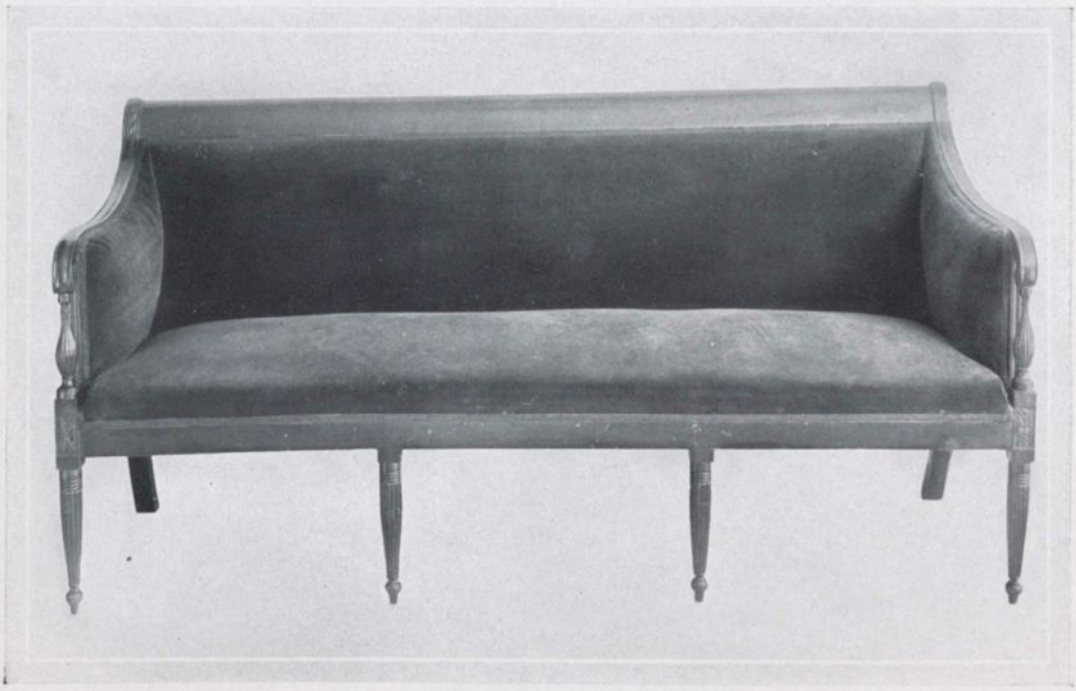
This side table is in circular form with the back portion serpentine. At the center of the back portion is carved an urn with grapes and grape leaves and a medallion is carved at either end. At the center of the skirt is carved an urn with garlands of flowers tied with bow knots, and medallions are carved above the legs. The legs are in Marlborough form with fluting on the front surface. About the top is a moulding carved in leaf design.

No. 249

MAHOGANY SIDEBOARD
SHERATON STYLE

(*1790-1800*)

This sideboard is quite typical of the Sheraton style of sideboard and should be compared with those shown in other plates. The stiles appear to be in continuation of the legs, extending up to, and being made a part of, the design of the top, which is straight between the outer legs and swelled between the center legs. There is but one shallow drawer in the center, the frame at the center being cut higher than at the sides. The two square drawers have sunken panels and the surfaces of the front are inlaid. The edge of the top is carved in reedings and the stiles and legs are reeded. The handles are in the oval form.



No. 250

MAHOGANY SOFA

SHERATON STYLE

(*1790-1800*)

This sofa is finished with upholstered back, seat, and arms, with a plain curved wood surface on the back and slight acanthus leaf carving at the top of the arms. The legs are reeded. Rosettes are sunken in panels on the frame at the base of the arms.

No. 251

MAHOGANY SETTEE

(*1770-1780*)

The front of this settee is in serpentine form and the back is straight, showing that it was intended to set against the wall. There are chair backs at either end. These chair backs are in Chippendale style, although the decoration and form are in a later Classic style. The piece, therefore, must be classified as a Transition piece. The rail, legs and stiles are reeded, and carved rosettes appear above each of the front legs. The chair backs are cut in intertwining loops. The legs are in Marlborough shape.

No. 252

MAHOGANY SETTEE

(*1770-1780*)

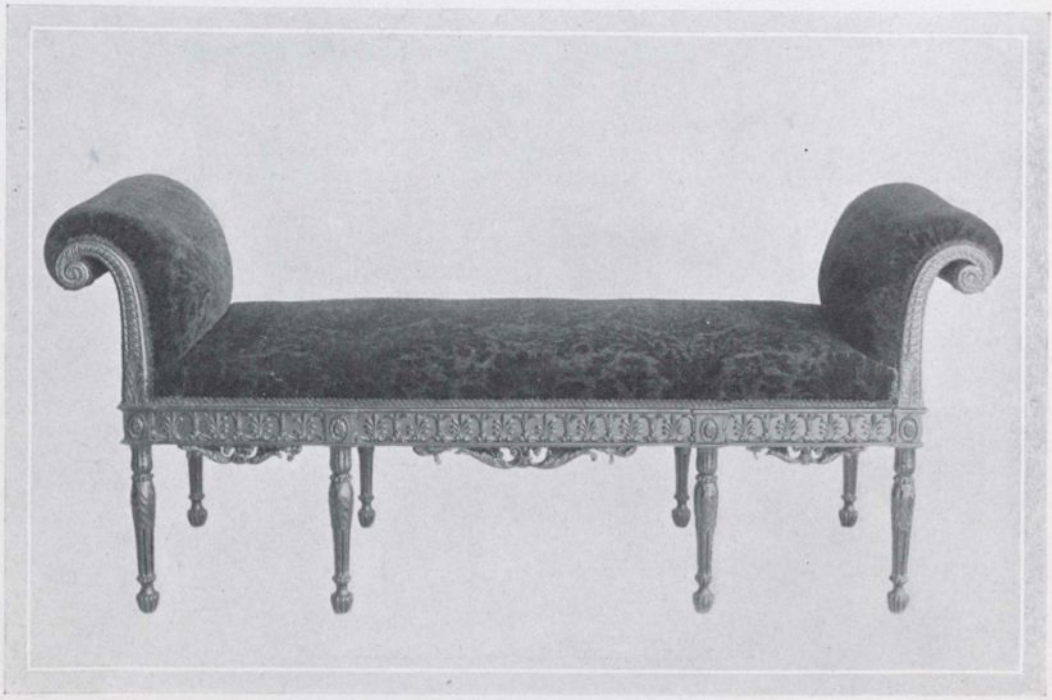
This settee must also be classified in the Transition period because, although many of the features are late, yet the general heavy style is that of the earlier period. The backs roll, with carved rosettes at the top and with mouldings with a series of balls at the center, down the sides to the rail. On the rail above the legs are well carved rosettes. A rope moulding finishes the lower edge. The legs are straight and fluted with underbracing. The brackets are plain.

No. 253

MAHOGANY SETTEE

(*1770-1790*)

This settee is in the Classic Adam style, which was used by Chippendale, in his later years, and was also used by Sheraton and Hepplewhite in their earlier designs. The ends are in scroll form, terminating in rosettes, with acanthus leaf and honeysuckle pattern carved on the surfaces. The upper edge of the stiles is carved with a rope moulding. The surface is worked out in reeding with acanthus leaf carving above each leg. The lower edge of the rail is finished in ball carving. Rosettes are carved on three sides at the top of each leg. The long section of the legs is fluted and the feet are carved bulbs. This piece is finished alike on both sides.



No. 254

MAHOGANY SETTEE

(*1770-1790*)

This settee is a very beautiful example of the Adam style, perfectly worked out in every detail, and might very easily have been made by Chippendale in his late years, or possibly by Sheraton at his best. The ends are scrolls carved in guilloches with acanthus leaves where they join the rail. The surface of the rail is finished in the honeysuckle pattern, beautifully executed with rosettes where the legs join, and between each leg on the lower edge of the rail is a scroll design. The legs are carved in acanthus leaf designs and are reeded; the feet are melon shaped. This settee is finished alike on both sides and originally had a slip seat.

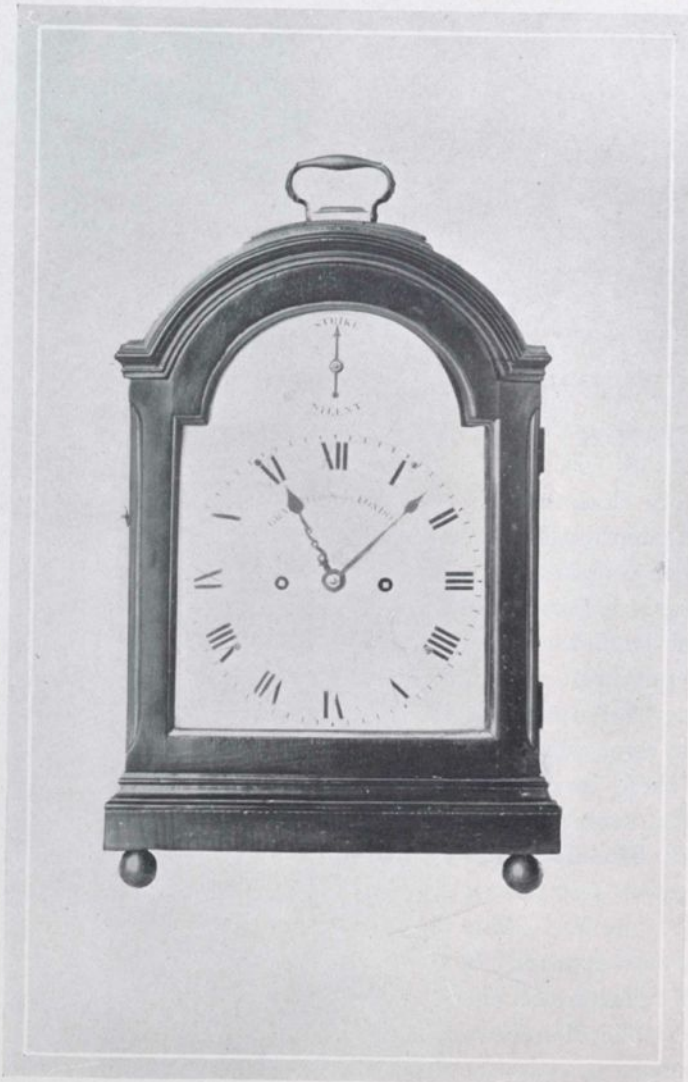
No. 255

MAHOGANY SETTEE

CHIPPENDALE STYLE

(*1750-1760*)

This settee is composed of three backs, the splat being in a Gothic design. The carving is well executed, the top rail being finished with acanthus leaves and pendant flowers, extending down each stile and the center of each splat. The lower edge of the seat rail is carved with a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet, with rosettes and acanthus leaf designs. It is unusual to find a three-backed settee with but four legs. The lip to hold seat frame has been added.



No. 256

MAHOGANY BRACKET CLOCK

This clock was intended to be used either on a mantel or table. The works were made by Grant, Fleet Street, London, who was in business from 1781 to 1810. There is a small dial at the top, to set the clock either for striking or silence. The face is enamelled. This clock dates about 1800.

No. 257

MAHOGANY LONG CASE CLOCK

The top of this clock case is finished with scrolls terminating in rosettes. The wooden ornaments are not original. There is a fluted column on each side of the dial. Below the dial is a fret and scroll design, and there are quarter fluted columns on either side of the case. The base is chamfered and there is a large raised panel, in the center, edged with rope moulding. The clock case stands on ogee bracket feet carved in acanthus leaf design. The maker's name does not appear. It dates in the third quarter of the eighteenth century. The dial shows the phases of the moon.

No. 258

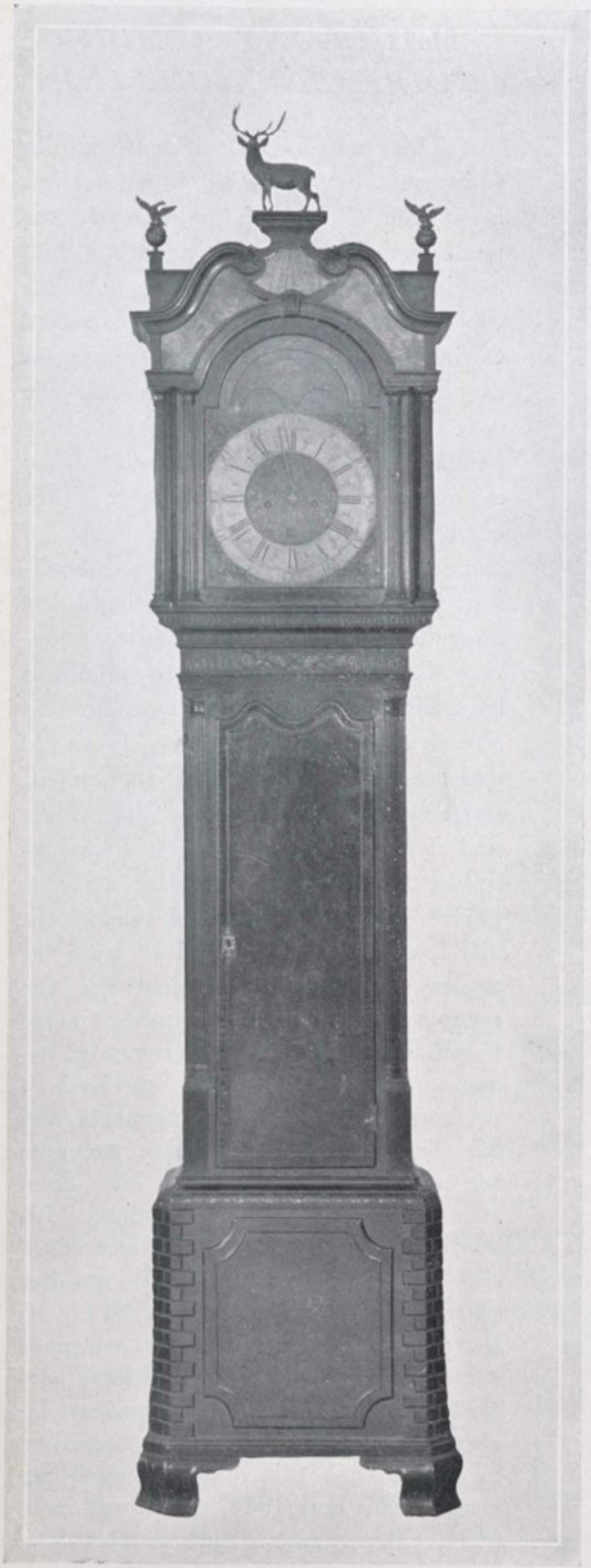
MAHOGANY LONG CASE CLOCK

This clock case is of later date than the one preceding, as indicated by the enamelled dial. The top of the hood is finished in scrolls, terminating in rosettes, with slight inlaying between. There is a brass eagle at the center and a ball ornament at either end. There are two fluted columns on either side of the dial and below the hood are inlaid medallions. A half fluted column is on either side of the clock case. The base is chamfered and there are two bands of inlay on the surface. The feet are in the late ogee bracket form. This clock was made by Walker, Liverpool, and the dial has well painted figures at the four corners and a ship in the upper portion. This clock dates about 1800. It shows the moon phases and a calendar.

No. 259

MAHOGANY LONG CASE CLOCK

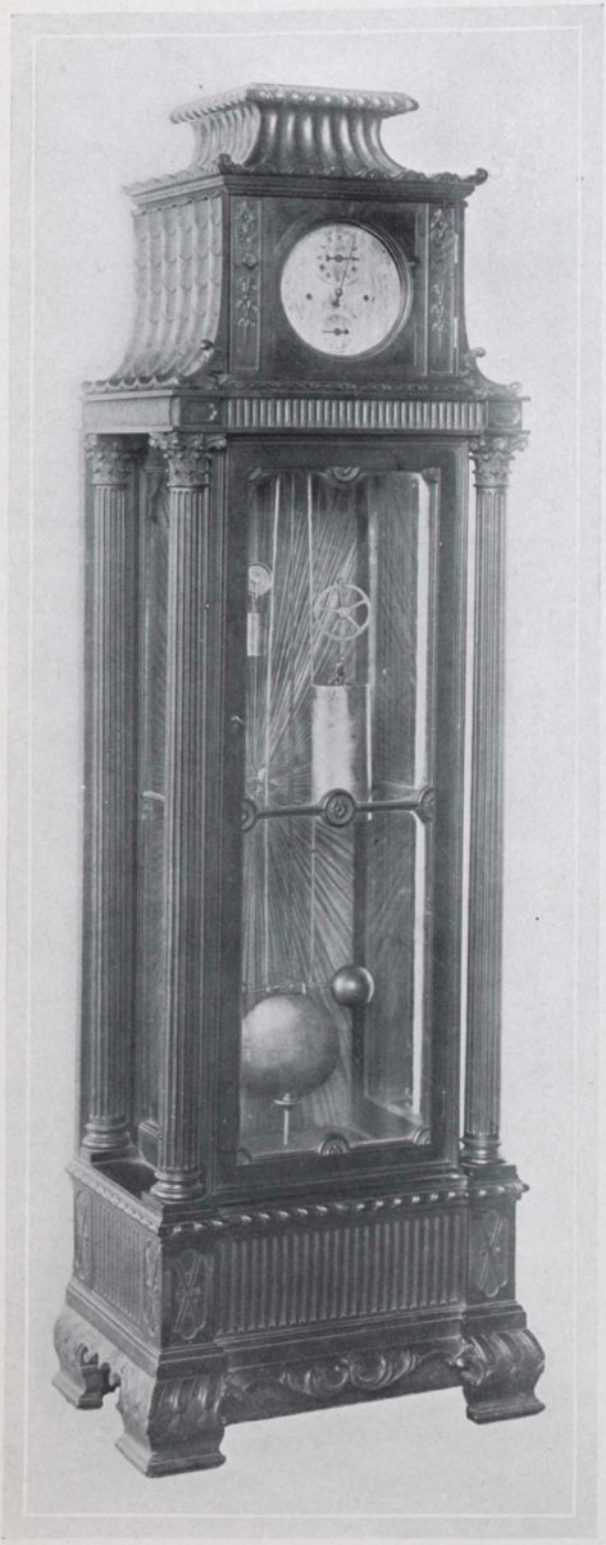
The top of this clock is finished in a scroll design, terminating in rosettes, with an urn and flowers in the center. The columns are fluted and reeded, and stand free from the sides of the case. Below the hood is a carved fret. The columns are fluted and reeded, with capitals in Ionic form. Below each column is carved a fretwork, the same fretwork extending down the base. At the center of the base is a raised panel, and the edges are chamfered with fluting. The ogee bracket feet are new. The works were made by John Benson, Whitehaven, about 1760, which is also the period of the case.



No. 260

MAHOGANY LONG CASE CLOCK

The top of this clock is finished with scrolls, terminating in rosettes, between and above which is a slightly carved pedestal upon which stands a stag. The brass ball and eagle ornaments at the ends are new. The surface below the scroll top is embellished with marquetrie. There are two fluted columns on either side of the clock face. Below the face is a dentilated moulding, below which is a fret and scroll design. Quarter fluted columns extend on either side of the clock case, and at the base is carved a brick or stone effect, which was frequently found on clocks of the period. There is a panel in the center of the base. The feet are in the ogee bracket type. This clock was made by John Smith, Chester, and dates in the third quarter of the eighteenth century. It shows a calendar and the phases of the moon.



No. 261

MAHOGANY REMONTOIRE CHRONOMETER

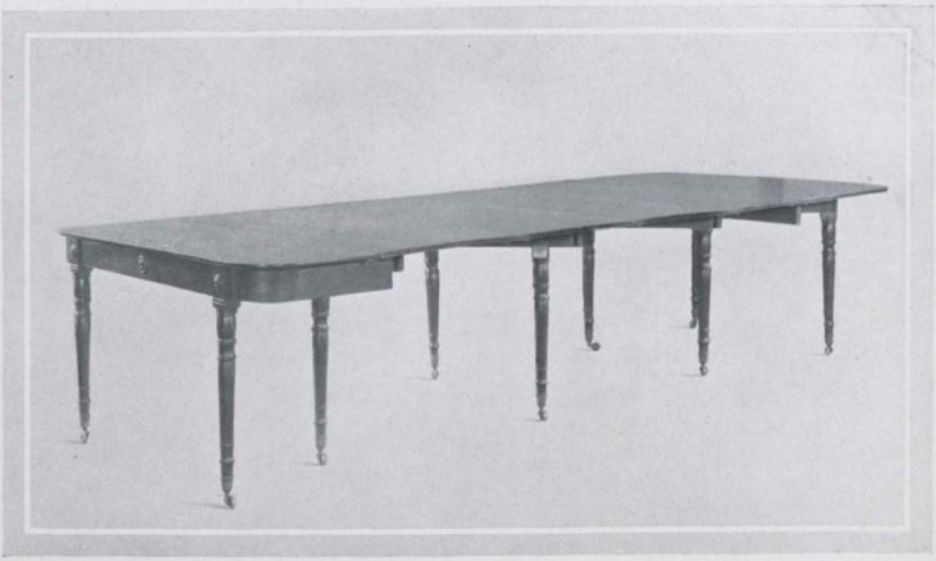
This unusual clock case is in Chippendale style. The upper portion is in the Chinese pagoda form, the front embellished with acanthus leaf carving and pendant flowers. At the top of the fluted columns are carved Corinthian capitals. The base is carved in reeded effect. The feet are ogee bracket in form, carved with pendant flowers, and the skirt is finished in acanthus leaf scroll design. The clock works are by George Prior, of London, and the dial is very interesting, the second hand, minute hand and hour hand marking the time on separate dials. The back of the dial has been divided to show the calendar and church days and was apparently an old dial used at a later date for the present purpose. On the left-hand side of the dial is engraved "Mr. John Prior received a premium for the striking part." On the right-hand side of the dial is engraved "We received from the Society of Arts a premium for the escapement." This engraving helps to place the date fairly accurately, because Mr. John Prior received a premium in 1803 for striking parts, and Mr. George Prior received a premium for escapement in 1809. Mr. John Prior received other premiums for striking parts in 1811, 1817 and 1820, and George Prior received another premium for escapement in 1811. If, therefore, this clock face had been made subsequent to 1811, it would have said that they had received premiums instead of a premium. It is, therefore, apparent that this dial was made between 1809 and 1811. It is not conceivable that the clock case could have been made as late as that date. It bears all the earmarks of having been made during the Chippendale period, in the third quarter of the eighteenth century. Mr. John Prior was born in 1747 and the probability is that this was a clock case which he had made in the Chippendale period but which his son afterwards set up with a later movement.

No. 262

MAHOGANY EXTENSION DINING TABLE
LATE SHERATON STYLE

(*About 1810*)

This is a very early form of an extension table. When closed, the legs gather together forming a square table. When open to its full capacity, four leaves can be inserted. The legs are turned and at the ends and in the center of the frame are simple carved rosettes.

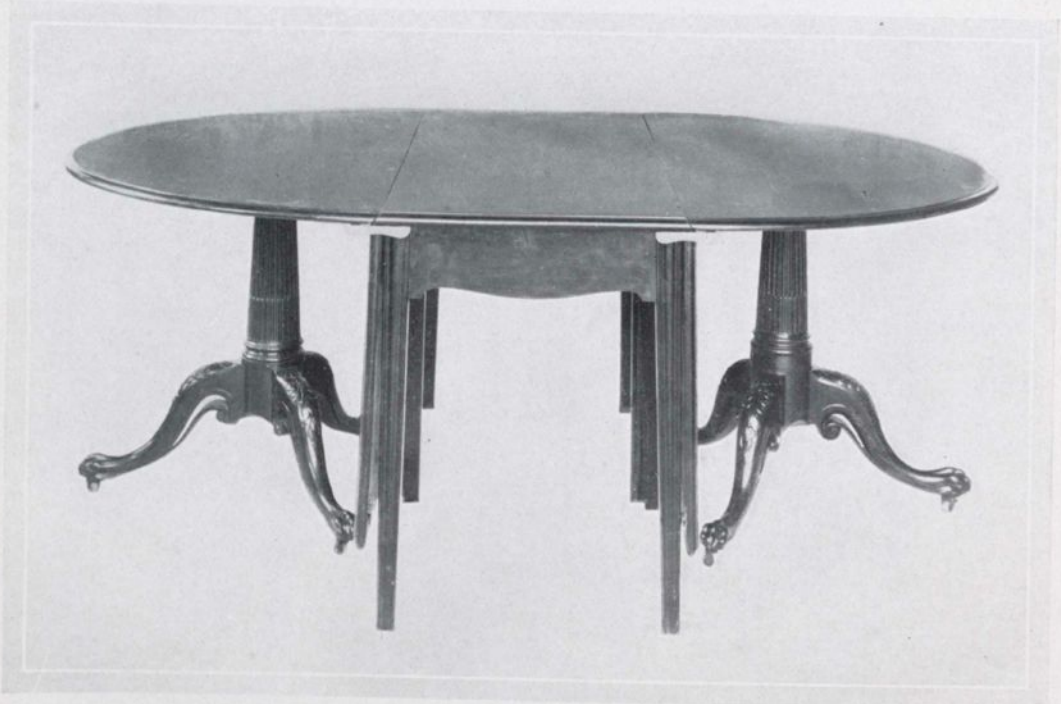


No. 263

MAHOGANY EXTENSION DINING TABLE
LATE SHERATON STYLE

(*About 1810*)

This table is very similar to that shown in the preceding.



No. 264

MAHOGANY PILLAR AND CLAW FOOT DINING TABLE

(*Last quarter eighteenth century*)

A very unusual form of dining table is here shown. It consists of two tripod standards with claw feet and acanthus leaf carving on the knees. At the center is a frame with six straight legs and two leaves, for use in extending the table. The columns are fluted and reeded and the surfaces of the straight legs are carved in double ogee and bead mouldings.

No. 265

MAHOGANY DINING TABLE
HEPPLEWHITE STYLE

(*1780-1790*)

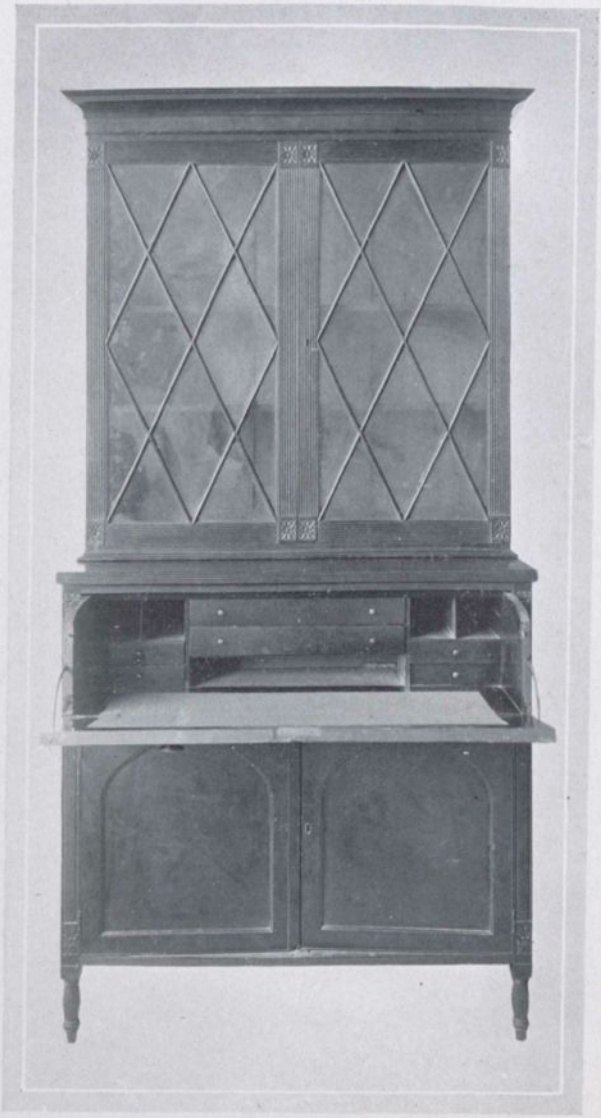
This table is constructed in a manner usual in the period. It is made up of two semi-circular tables, one having a straight leaf which is raised and locks into the other, making an extension table. The legs are straight, terminating in spade feet, and the front surfaces are carved in pendant flower designs. The frame is fluted.

No. 266

MAHOGANY SLANT TOP DESK

(*1760-1770*)

The front of this desk is cut in waving lines, as are also the drawers on the inside. The handles are in the Chippendale style. It stands on bracket feet. From the form of this desk, it would seem to be of either Dutch or Spanish origin.



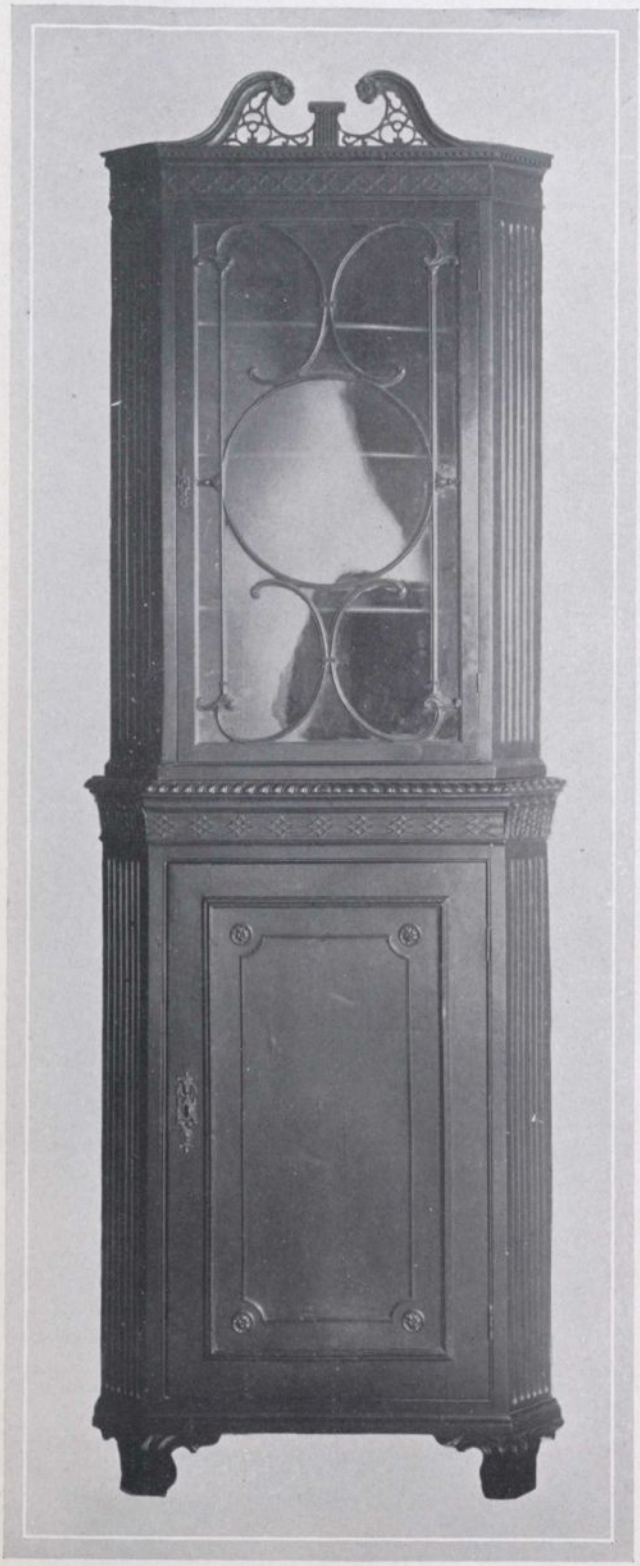
No. 267

MAHOGANY SECRETARY

LATE SHERATON STYLE

(*About 1800*)

This piece is built in two carcasses. The top is plain and the frame about the doors is reeded, with carved rosettes at the corners. The sides of the lower part are reeded. There is one large drawer, the front of which lets down on a quadrant, disclosing a desk, below which is a cupboard with two doors panelled.



No. 268

MAHOGANY CORNER CUPBOARD CHIPPENDALE STYLE

This piece is made in two carcasses. The top is finished with scrolls terminating in rosettes with fretwork, the latter being new. Below is a dentilated moulding and below that are carved guilloches. The sides are chamfered and fluted. The mouldings about the glass are cut in scrolls and a circle, and well carved. The upper edge of the lower carcass is carved in rope design, below which are carved frets. The ends are chamfered with acanthus carving at the top and fluting below. The door is panelled with mouldings and carved rosettes. The legs are in ogee bracket form.

THIRD AFTERNOON'S SALE

SATURDAY, DECEMBER 3RD, 1910

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

No. 269

WALNUT SIDE CHAIR
CHIPPENDALE STYLE

(*About 1750*)

In this form of splat the short concave curve at the top, instead of falling in behind the cyma curve which follows it, lies outside the terminals of the cyma curve. In the center of the top rail is a carved shell, also at the center of the seat rail and on the knees. The legs are cabriole, terminating in a modification of the Spanish foot.

No. 270

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*About 1750*)

This chair is similar to that shown in the preceding plate. A shell is carved at the center of the top rail. The legs are cabriole, terminating in bird's claw and ball feet, with acanthus leaf and pendant flower carving on each knee.

No. 271

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*About 1750*)

These chairs are similar to the two last shown. At the center of the top rail is carved a shell and shells are likewise carved on the center of the seat rail and knees. The legs are cabriole, terminating in bird's claw and ball feet.

No. 272

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1750-1760*)

It will be seen that in the splat on this chair the detail is very fully worked out. The surface of the scrolls is carved with acanthus leaves, which are joined by carved radiates, or drapery, surmounted by a tassel and a rope, which extends up to the acanthus leaf carving on the top rail. The shape of the outline of the top rail is suggestive of the Chippendale Chinese influence. The front of the rail is carved with a rope moulding. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in the usual acanthus leaf design. The back of this chair has been broken.

No. 273

THREE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1750-1760*)

These chairs are very similar to that last shown. The top rail and splat are well carved. There is a rope moulding about the lower edge of the seat rail. The legs are cabriole, terminating in bird's claw and ball feet, with acanthus leaf carving on the knees.

No. 274

THREE MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

These chairs are very similar to Catalogue Number 272. The top rail and splat are well carved. There is a rope moulding about the seat rail and the legs are cabriole, terminating in bird's claw and ball feet. The knees are carved in acanthus leaf designs.

No. 275

MAHOGANY CHAIRS
CHIPPENDALE STYLE

A SET OF TWO SIDE CHAIRS AND ONE ARM CHAIR

(*1750-1760*)

A very beautiful chair in the same design as that shown in the preceding figure is here illustrated. It will be noted that the designs are practically identical, except that this being an arm chair, and therefore broader, the spaces are all stretched apart. The arms are in graceful curves. There is a rope moulding around the bottom of the seat rail. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in the usual acanthus leaf design.

No. 276

SIX ROSEWOOD SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is more elaborately worked out. Instead of the top rail appearing to pass over the stiles, it appears to set in between the stiles, the stiles terminating in rosettes. The top rail is pierced and carved in acanthus leaf designs. Large rosettes are carved at the beginning of the first cyma scrolls of the splat, and the center is cut out in the familiar intertwined ribbon effect. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design. The lower edge of the seat is carved in a rope moulding design.

No. 277

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The outline of this splat is a concave, followed by two cyma curves. The top rail is carved in a leaf and flower effect, and at the top of the scrolls of the splat are rosettes from which are pendant flowers. The legs are cabriole, terminating in bird's claw and ball feet, and each knee is carved in slight acanthus leaf designs, surmounted by a shell which extends on to the rail of the chair.

No. 278

FIVE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*About 1770-1775*)

This is a late specimen of Chippendale chair and shows the influence of the Louis XVI school. The splat is in the same form as those shown in the preceding plates. The top rail is carved in acanthus designs and the stiles, instead of being straight, are broken into cyma curves and straight lines. The legs are cabriole, all four legs terminating in French scroll feet with conventionalized shell and leaf design carving on the knees in a late style. There is also a conventionalized shell carving in the center of the skirt. The seat is upholstered.

No. 279

MAHOGANY CHAIRS
CHIPPENDALE STYLE

A SET OF ONE ARM CHAIR AND THIRTEEN SIDE CHAIRS

(*1760-1770*)

The outline of the splat of this chair is a long C curve within which is cut a Gothic design. The edges of the splat are carved in a rope design and the top rail is carved in leaves and conventionalized radiates. The stiles are cut in a double ogee moulding. The arms and their supports are curved and plain. The legs are straight, carved in double ogee and bead mouldings and underbraced.

No. 280

TWELVE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1770-1775*)

This chair is in a late Chippendale design. The top rail is almost straight and is carved in a leaf design with pendant flowers. The splat is cut into five slats. The stiles and front legs are carved in double ogee and bead mouldings.

No. 281

MAHOGANY CHAIRS
CHIPPENDALE STYLE

A SET OF ELEVEN SIDE CHAIRS AND ONE ARM CHAIR

(*About 1770*)

The splat of this chair is cut into five waving slats. At the center of the top rail is carved a shell, with acanthus leaf streamers and pendant flowers extending into the splat. The ends of the top rail are carved in acanthus scroll designs extending down on the stiles and terminating in pendant flowers. The legs are straight with carved double ogee and bead mouldings.

No. 282

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*About 1760-1770*)

This is another very beautiful specimen of the Chippendale style, showing Gothic influence. The outline of the splat is cut into three C scrolls within which are Gothic designs. The top rail is pierced in four places with quatrefoils. The ends of the rail are carved with leaves and along the upper edge are carved frets in Gothic design. This same fret design is carved on the stiles and front legs. About the lower ends of the front legs are mouldings.

No. 283

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This chair is similar to that last shown. The back is cut in Gothic shape. The legs are straight and plain.

No. 284

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

The splat of this chair is unusual in that the openings are filled with Chinese fretwork. In other respects, it is somewhat similar to chairs heretofore shown. The ends of the top rail are carved in acanthus leaf designs and at the center is carved a small rosette. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved acanthus leaves.

No. 285

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This chair is in Gothic form, the splat being composed of four straight rectangular slats, broken near the center with quatrefoils. Above the stiles is slight acanthus leaf carving, suggestive of capitals, and the stiles are fluted. The legs are straight and also fluted.

No. 286

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*About 1770*)

The splat of this chair is a mixture of a number of designs here tofore shown. On the upper portion are carved radiates, below which are C scrolls and a tassel, and below that intertwined bands. The top rail is carved in mouldings, as are also the stiles and front legs, which are straight.

No. 287

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1750-1760*)

The outline of the splat of this chair is composed of a long cyma curve edged with acanthus leaf carving. The center has an elongated piercing surrounded with radiates. There is an oval piercing at the bottom surrounded by similar radiates. The top rail is carved in an acanthus leaf design. The legs are cabriole, terminating in bird's claw and ball feet, and acanthus leaves are carved on the knees.

No. 288

TWO MAHOGANY ARM CHAIRS CHIPPENDALE STYLE

(*1770-1780*)

These chairs are in very late Chippendale style showing the revival of the classic influence and being very similar in form to the early Louis XVI pieces. There is no well-defined splat, but the entire space within the frame is finished with strips of wood, cut in slightly Gothic effect, with well executed rosettes where the pieces cross. Below is a drapery effect with tassels. The legs are cabriole, fluted and reeded in the French style. Above the legs and at the center of the rail are carved rosettes.

No. 289

LADDER-BACK MAHOGANY ARM CHAIR CHIPPENDALE STYLE

(*1760-1770*)

This form of chair is known as the ladder back. Instead of having a splat, between the stiles of the back are horizontal slats varying in shape and design. This collection is especially rich in this form of chair. In the chair here shown the form of the slat represents the upper line as turning on itself, while the lower line is a scroll, terminating at the lower edge of the loop. The legs are straight, carved in double ogee and bead mouldings.

No. 290

MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

In these ladder-back chairs the backs are plain. The legs are straight with double ogee and bead mouldings.

No. 291

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

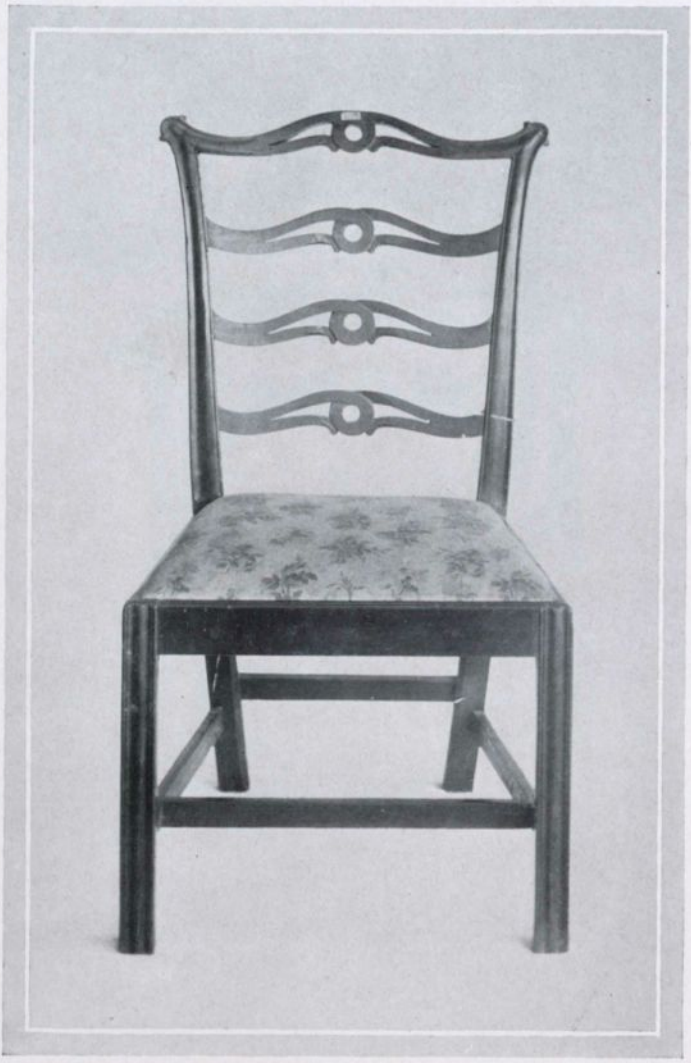
This ladder-back chair is similar to that last shown. The stiles and front legs are finished in double ogee and bead mouldings.

No. 292

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to that just shown. The back is plain and the legs are straight and plain.



No. 293

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to the last. The stiles and front legs are finished in double ogee and bead mouldings.

No. 294

THREE MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

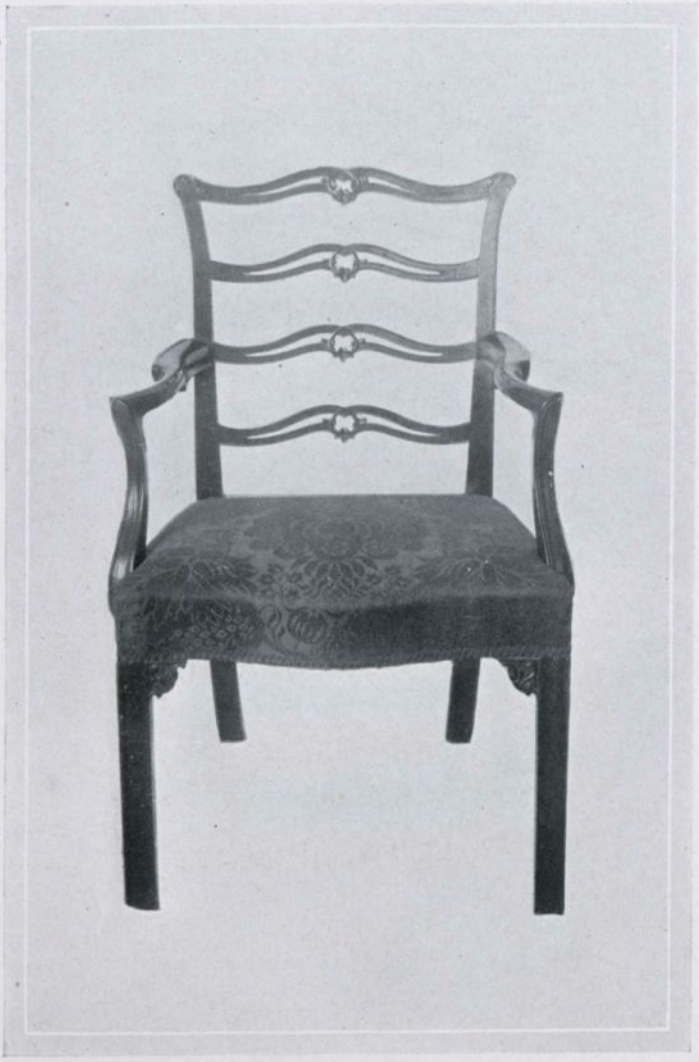
These ladder-back chairs are similar to Catalogue Number 293. The stiles are finished with ogee mouldings. The legs are straight and plain.

No. 295

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair differs but slightly from the one shown in a preceding plate. The top rail is the same, except that it is carved in acanthus scrolls with similar scrolls at either end, and the three slats below contain an extra curve not appearing in the former plate. The edges are well worked out with bead moulding, and acanthus scroll carving is on each slat. The legs are straight, carved in double ogee and bead moulding.



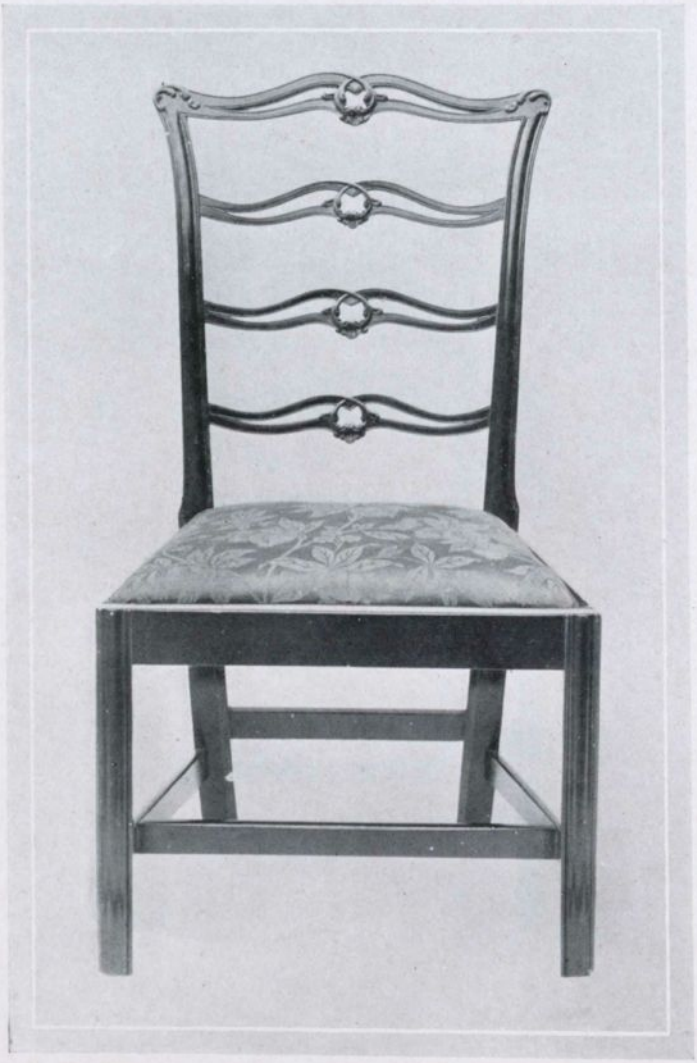
No. 296

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The slats of this ladder-back chair differ from the preceding in that the top line does not appear to turn on itself, but is composed of two cyma curves. The appearance of a loop is obtained, however, by carved scrolls and dripping water effects. The legs are straight and carved in double ogee and bead mouldings.



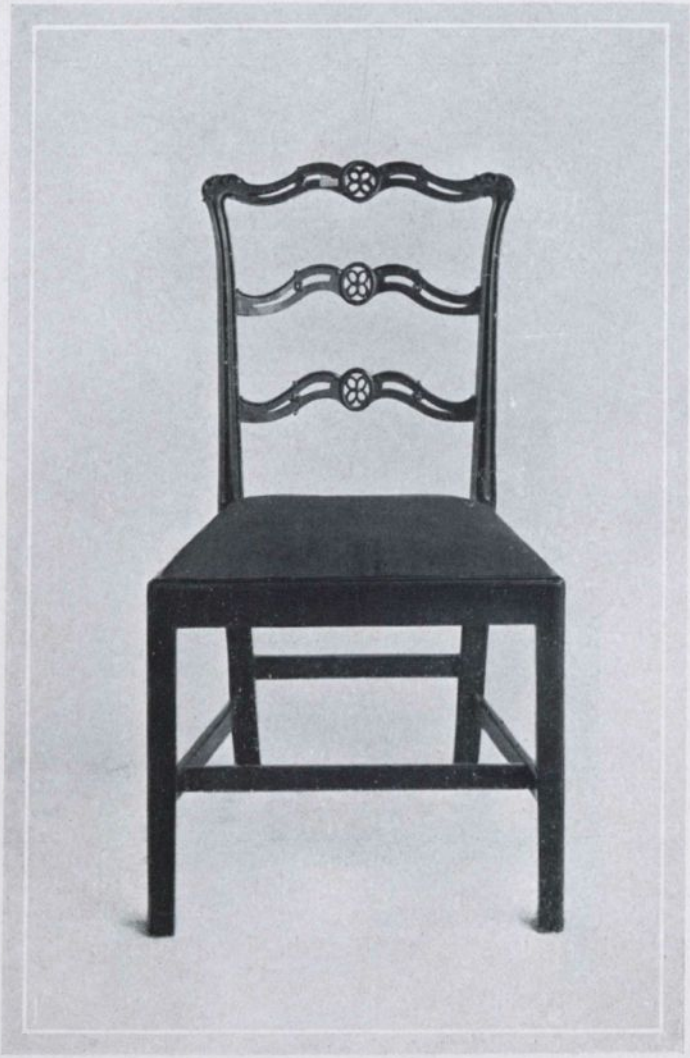
No. 297

MAHOGANY LADDER-BACK CHAIRS CHIPPENDALE STYLE

A SET OF NINE SIDE CHAIRS AND ONE ARM CHAIR

(*1760-1770*)

This ladder-back is similar to that shown in the preceding arm chair. The back and slats are finished with bead mouldings and well carved. The legs are straight with double ogee and bead mouldings.



No. 298

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1770-1775*)

This ladder-back chair differs in several particulars from any heretofore shown. There are but three slats instead of four. At the center of each slat is an oval opening, within which are pierced and carved loops. The legs are straight and plain.

No. 299

MAHOGANY SIDE CHAIR

CHIPPENDALE STYLE

(*1770-1775*)

This ladder-back chair is similar to the arm chair shown in Catalogue Number 307, the slats being made up of two cyma curves with scroll carving at the center of each. The stiles and front legs are carved in double ogee and bead mouldings.

No. 300

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to that shown in Catalogue Number 318. The top rail and slats are beaded and carved. The legs are straight with double ogee and bead mouldings.

No. 301

MAHOGANY LADDER-BACK CHAIRS
CHIPPENDALE STYLE

A SET OF SIX SIDE CHAIRS AND ONE ARM CHAIR

(*1760-1770*)

This ladder-back chair is somewhat similar to the last. The top rail and slats are edged with bead mouldings. The front seat rail is serpentine and the legs are straight with double ogee and bead mouldings.

No. 302

SIX MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

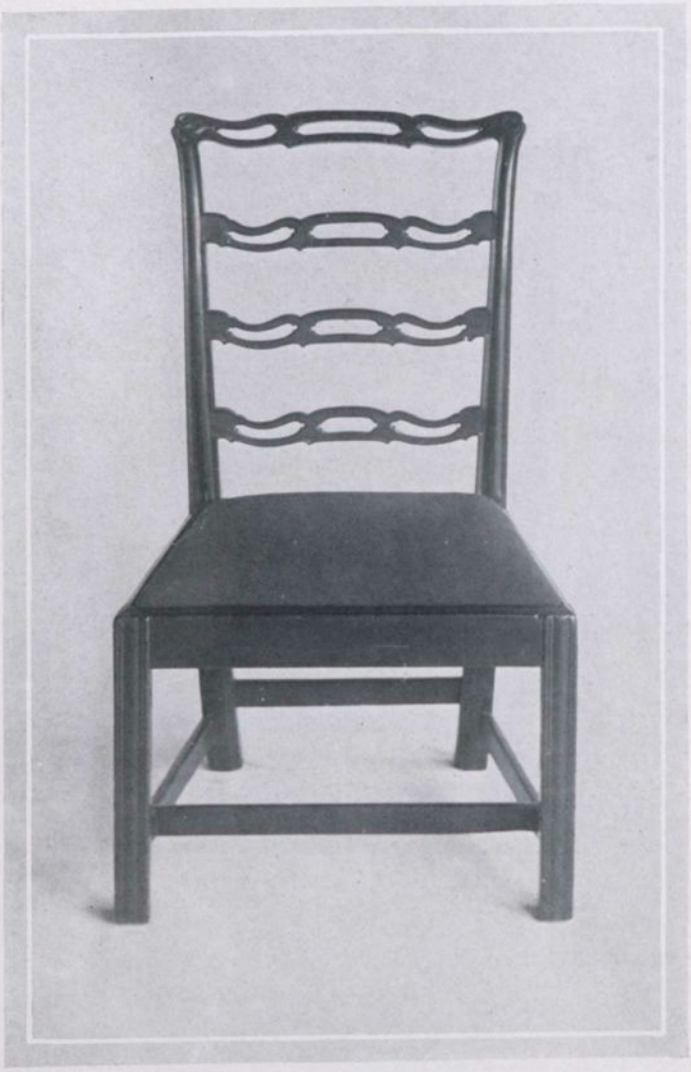
This ladder-back chair differs somewhat in design from those just preceding it. At the ends of the top rail are carved rosettes. The legs are straight with double ogee and bead mouldings.

No. 303

SEVEN MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to Catalogue Number 302. The top rail and slats are carved and bead moulded. The legs are straight with double ogee and bead mouldings.

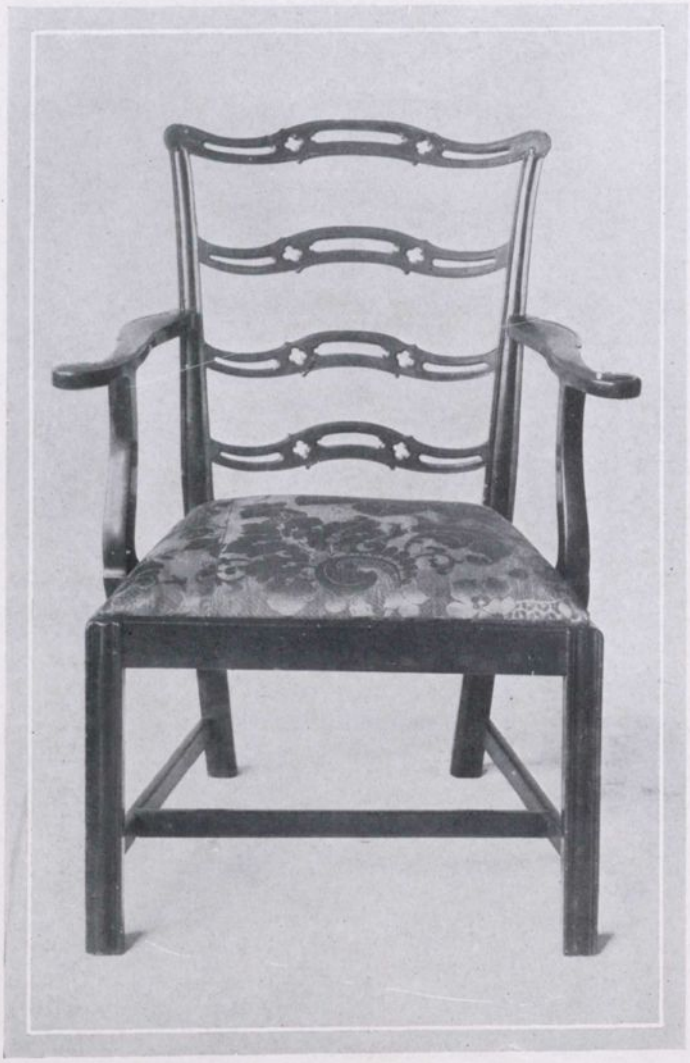


No. 304

TWO MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(1760-1770)

These ladder-back chairs are similar to the arm chair which follows. The top rail is slightly carved at the ends and the piercings are finished with bead moulding. The legs are straight, with double ogee and bead moulding.



No. 305

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back arm chair is similar to the two side chairs just shown. The edges of the slats are bead moulded. The legs are straight, with double ogee and bead mouldings.

No. 306

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

These ladder-back chairs are very similar to the arm chair shown. The outlines of the slats are bead-moulded. The legs are straight, with double ogee and bead mouldings.

No. 307

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

This arm chair displays a combination of two styles, in that the top line of the slat not only appears to turn on itself, but is likewise carved in the scroll and dripping water effect. The top rail, however, is not pierced. The seat is hollowed and the legs are straight and plain.

No. 308

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to the arm chair just shown. The top rail and the center of the slats are carved. The legs are straight, with double ogee and bead mouldings.

No. 309

MAHOGANY CHAIRS

CHIPPENDALE STYLE

A SET OF ONE ARM CHAIR AND FIVE SIDE CHAIRS

(*1760-1770*)

This ladder-back chair is similar to Catalogue Number 307. The top rail and the center of the slats are carved. The legs are straight, with double ogee and bead mouldings.

No. 310

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is somewhat similar to the one shown in Catalogue Number 307. The top rail and the slats are carved at the center and there are Gothic piercings at the outer edges. The legs are straight, with double ogee and bead mouldings.

No. 311

THREE MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

These chairs are similar to those of the last few catalogue numbers, except that they are plain and not worked out. The legs are straight, finished in double ogee and bead moulding, and have been cut to accommodate casters.

No. 312

THREE MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

These ladder-back chairs are similar to that shown in the preceding, except that the legs are straight instead of cabriole. The top rail and center of the slats are slightly carved.

No. 313

THREE MAHOGANY SIDE CHAIRS

CHIPPENDALE STYLE

(*1760-1770*)

These ladder-back chairs are different from the preceding. The front rail is serpentine. The legs are straight, with double ogee and bead mouldings. Two new stretchers have been added to one of the chairs.

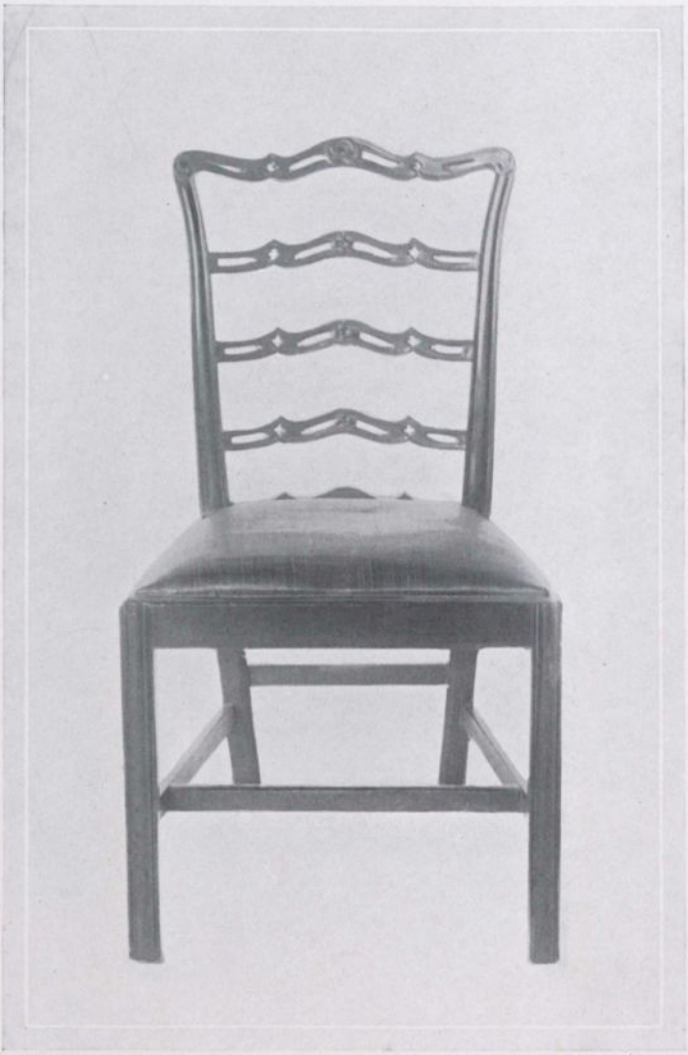
No. 314

MAHOGANY ARM CHAIR

CHIPPENDALE STYLE

(*1760-1770*)

The slats of this ladder-back chair are in a still different design, showing three openings; at the center of each is a carved rosette. There is a slight carving on the ends of the top rail, and the stiles and legs are carved in double ogee and bead mouldings. The skirt is pierced in a simple design.



No. 315

SIX MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(1760-1770)

The slats of this ladder-back chair show slight Gothic influence. The piercings are in Gothic form and include two quatrefoils in each slat. There is a carved rosette at the center of each slat. The ends of the top rail are carved in a scroll design. The stiles and front legs are carved in double ogee and bead mouldings.

No. 316

MAHOGANY LADDER-BACK SET
CHIPPENDALE STYLE

A SET OF ONE ARM CHAIR AND SIX SIDE CHAIRS

(*1760-1770*)

The slats of this ladder-back chair are pierced with five openings. The ends of the top rail are slightly carved, and the stiles and front legs are carved in double ogee and bead mouldings.

No. 317

FOUR MAHOGANY SIDE CHAIRS CHIPPENDALE STYLE

(*1760-1770*)

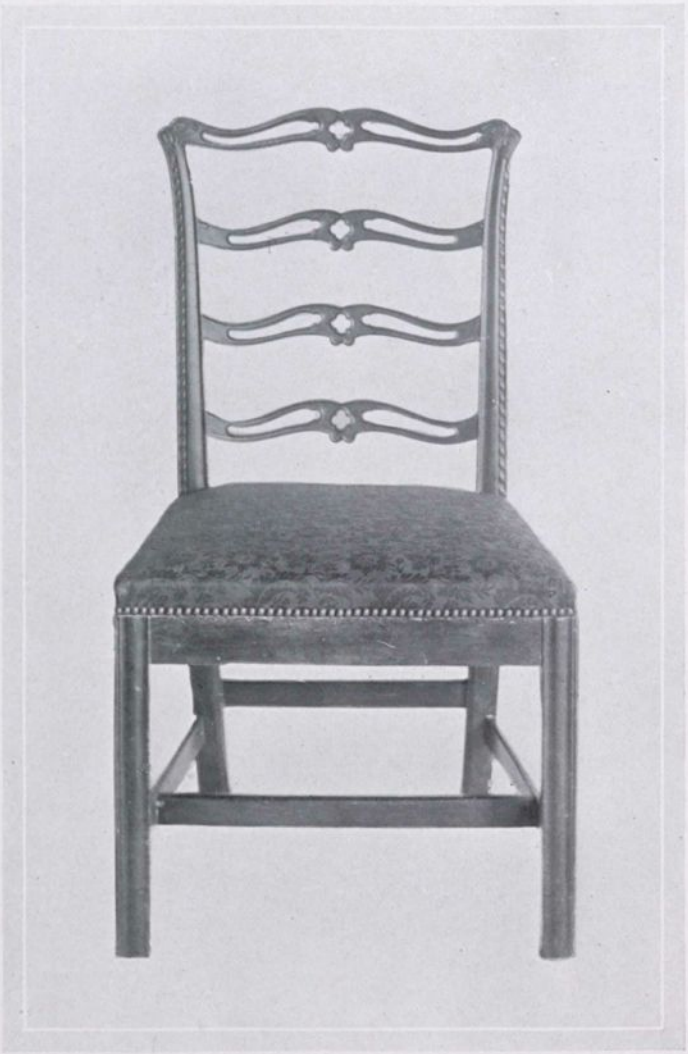
There are three piercings in the slats of these ladder-back chairs, in slightly Gothic style. The ends of the top rail are carved in scroll design, and the stiles and legs are carved in double ogee and bead mouldings. The legs of these chairs have been cut off.

No. 318

MAHOGANY LADDER BACK CHAIR CHIPPENDALE STYLE

(*1760-1770*)

The slats of this back contain five piercings and two quatrefoils in Gothic style. The ends of the top rail are carved in acanthus leaf designs, and the stiles and front legs are carved in double ogee and bead mouldings.



No. 319

FOUR MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair also shows Gothic influence, there being a piercing on either side with a quatrefoil in the center. The two ends of the top rail are carved in acanthus leaf designs. The stiles are carved on the outer edge in a rope moulding and there is a single ogee and bead moulding on the inside. The legs are straight and are carved in double ogee and bead mouldings.

No. 320

FIVE MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to Catalogue Number 319. The top rail and the slats are carved and bead moulded. The legs are straight, with double ogee and bead mouldings.

No. 321

MAHOGANY SIDE CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back chair is similar to Catalogue Number 319. The back is perfectly plain without carving. The legs are straight, with double ogee and bead mouldings.

No. 322

SIX MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

The shape and form of this ladder-back chair is slightly different from the preceding ones. It shows a mixture of the Gothic and French influence. The edges are finished with scroll carvings and there are pierced quatrefoils at the center of each slat. The stiles and front legs are carved in double ogee and bead mouldings.

No. 323

MAHOGANY ARM CHAIR
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back has but one long waved piercing in each slat, and at the ends of each are carved acanthus leaf patterns. The legs are straight, carved in double ogee and bead mouldings.

No. 324

TWO MAHOGANY SIDE CHAIRS
CHIPPENDALE STYLE

(*1760-1770*)

This ladder-back is different from any other in the collection in that the stiles instead of being straight are in waving lines. There are two piercings on each slat, with a quatrefoil pierced at the center. The legs are straight and plain.

No. 325

MAHOGANY UPHOLSTERED ARM CHAIR CHIPPENDALE STYLE

(*1760-1770*)

This chair is of later date than those shown in the preceding plates. The supports to the arms are carved in guilloches. The legs are straight and the surfaces are fluted.

No. 326

MAHOGANY UPHOLSTERED ARM CHAIR CHIPPENDALE STYLE

(*1760-1770*)

The supports to the arms of this chair are carved in rosettes and acanthus leaf designs and a simple acanthus leaf design is carved on each leg. The underbracing is pierced in Gothic form.

No. 327

MAHOGANY ARM CHAIR
TRANSITION STYLE

(*1770-1780*)

This arm chair, although having many of the characteristics of the Chippendale period, shows the influence of the succeeding period, both in style of decoration and in the shape of the back. At the center of the top rail is carved a flower design and down the slats of the splat are carved acanthus leaf designs with pendant flowers. The edges of the arms are also carved. The legs are straight and carved in double ogee and bead moulding.

No. 328

MAHOGANY ARM CHAIR

TRANSITION STYLE

(*1770-1780*)

This chair is similar to that last shown. The top of the back is carved. The legs are straight with double ogee and bead mouldings. The arms terminate in birds' heads.

No. 329

TWO MAHOGANY SIDE CHAIRS
TRANSITION STYLE

(*1780-1790*)

The form of this chair is strongly suggestive of the Hepplewhite period, except that the stiles are straight instead of carrying out the shield shape which the top suggests. The upper rail is carved at the center in a honeysuckle pattern and pendant flowers are carved at either end. At the center of the splat is carved a large rosette. The legs are straight and plain.

No. 330

MAHOGANY SIDE CHAIR

TRANSITION STYLE

(*1780-1790*)

The splat of this chair is similar to some shown in earlier plates, but the decoration of the honeysuckle pattern and pendant flower at the center of the top rail is late. The frame is carved in a double ogee and bead moulding, and the legs in a single ogee moulding. The back of one of these has been repaired.

No. 331

MAHOGANY SIDE CHAIR SET

TRANSITION STYLE

(*1780-1790*)

This chair illustrates still another variation of the Chippendale and Hepplewhite styles. The splat is cut into five slats and on the surface of the center one is carved a sheaf of wheat. At the center of the splat is carved a bow knot with ribbons binding the slats. The legs are straight and fluted.

No. 332

TWO MAHOGANY SIDE CHAIRS
TRANSITION STYLE

(*1780-1790*)

These chairs are in many respects similar to those found in the Sheraton school, but they bear a resemblance to the transition piece heretofore shown. The splat is composed of two pierced wheels, beautifully carved. On each side of the large wheel are carved pendant flowers and similar designs are carved at the center of the top rail. There is a slight acanthus leaf carving at either end of the top rail. The legs are round and fluted, and the rail of the chair seat is also fluted, and there are rosettes carved above each leg and at the center.

No. 333

SET OF MAHOGANY ARM AND SIDE CHAIRS TRANSITION STYLE

(*1780-1790*)

These chairs very closely resemble Hepplewhite designs, but belong to the class now under discussion. The top rail and the sides of the stiles are carved in pendant flower designs. The front legs are straight and carved in double ogee and bead mouldings.

No. 334

MAHOGANY SIDE CHAIR SET
HEPPLEWHITE STYLE

(*1785-1795*)

Another chair with shield shape back is here shown. The slats of the back are slightly carved with a half rosette at the bottom where the slats join. The edges of the top are beaded. The legs are straight and the surfaces are carved in double ogee and bead mouldings. The backs of two of these chairs have been repaired.

No. 335

MAHOGANY ARM CHAIR
HEPPLEWHITE STYLE

(*1785-1795*)

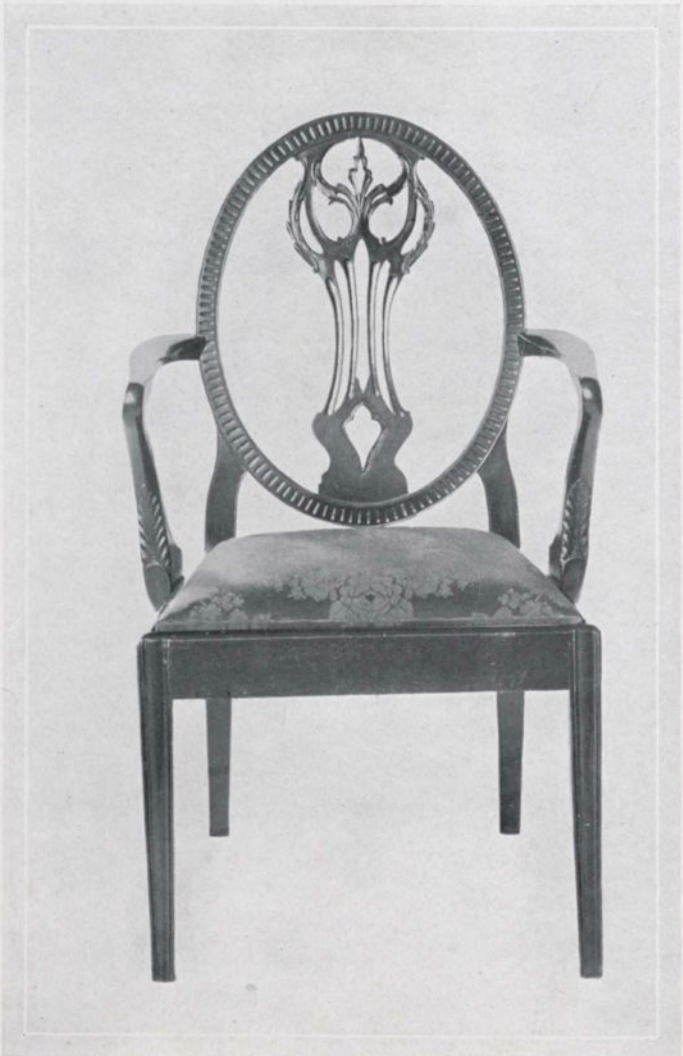
This very large Hepplewhite chair was probably intended to be used as a writing chair, the holes in the arms indicating that there was an extension to swing out in front. The splat is carved in a well executed urn, with acanthus leaves at the top and draperies extending from the center of the splat to the stiles. The legs are straight and terminate in spade feet, and there is a curved underbracing.

No. 336

SET OF SIX MAHOGANY ARM CHAIRS HEPPLEWHITE STYLE

(*1785-1795*)

The back of this chair is in oval shape. The splat is composed of four slats, joined at the center with carved rosettes, and between them, at the top, are carved garlands. The surfaces of the back are carved in double ogee mouldings, as are also the front legs. The arms are curved and very graceful. This form of construction with its appearance of lightness was the result of an attempt to get away from the heavier pieces of the Chippendale period, and this chair represents about the height of that movement. Chairs of this style are necessarily weak in construction, especially those without the additional support of arms.



No. 337

MAHOGANY ARM CHAIR
HEPPLEWHITE STYLE

(*1785-1795*)

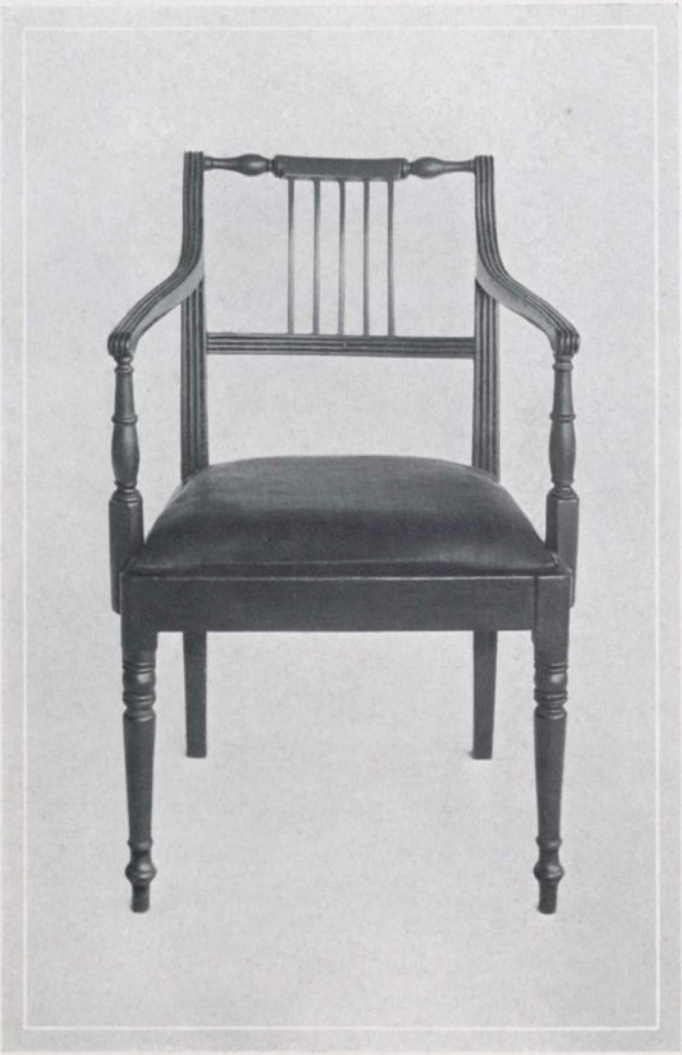
The back of this chair is also in oval form, the edges of which are carved, and at the center is a well defined splat, the upper portions of which are carved in conventionalized acanthus leaf designs. On the supports of the arms are carved acanthus leaves. The legs are straight and the surfaces are carved in double ogee and bead mouldings.

No. 338

SIDE AND ARM CHAIR SET
LATE EMPIRE STYLE

(*1820-1830*)

This form of chair is in very late Empire style. The top rail is carved in radiates, and the slat is carved in the same way, joining the stiles in the middle of the back. The arms and the legs are turned and underbraced, similar to a modern chair. The seat is cane.



No. 339

SET OF SIX SIDE AND ONE ARM
MAHOGANY CHAIRS
SHERATON STYLE

(*1790-1800*)

This represents a later type of Sheraton chair. The upper rail is turned at the two ends and is set between the stiles. There are five slats in the back. The rails, stiles and tops of the arms are fluted. The legs are turned and plain.

No. 340

SIX MAHOGANY SIDE CHAIRS
SHERATON STYLE

(*About 1800*)

Another late specimen of Sheraton chair is here shown. The center of the back is composed of two cross bars. The frame of the back is fluted. The legs are turned and tapering, and carved in a reeded effect.

DUTCH PERIOD

THE DUTCH PERIOD

NO such radical change in the history of furniture ever took place as that from the Flemish to the Dutch school. Up to the time of that change, furniture had always been made heavier than was really necessary. The wood was thick, the design more or less rectangular, and the under part—of all kinds of furniture which stood off the floor—was heavily underbraced. In the Dutch period this form of construction was abandoned. Rectangular shapes gave way to curved outlines, the underbracing disappeared and within an incredibly short period the new style had driven out the old.

The change was undoubtedly largely due to the change in sovereigns, which put William and Mary on the English throne, for William brought with him many of his foreign courtiers and architects and, as he disliked everything that was English, the Dutch style became the fashion. Another thing which materially aided this change in construction was the introduction of mahogany in sufficient commercial quantities to enable its free use in the manufacture of furniture, for it furnished a strong close-grained wood, well adapted to this lighter form of construction.

The Dutch style is called by many Queen Anne or Georgian. Its chief characteristic is the use of the ogee or cyma curve. The top rail of the chair backs joins the sides in a distinct flowing curve. Some of the early transition pieces were extremely elaborate, combining the flamboyant treatment of the late Flemish period with the form of the Dutch school, but these examples soon gave way to the pure type, which relied on outline first and on decoration after that for its beauty. In the pure style, there is a well-defined splat, first solid and plain, then carved, and later pierced in geometrical designs, and still later cut into curves similar to those of the succeeding period.

In pieces other than chairs the distinction in form between this and the Chippendale period is not always well marked, and one, therefore, must look to the decoration of such specimens to determine the question. The carving was in relief upon the surface and occasionally applied. The designs were swags and pendants of flowers and fruits; shells, usually that of the escollop; acanthus leaves and scrolls, heads and wings of eagles, crowns and conventional figures. The wood was first walnut, later mahogany, and was at times cut in thick veneers.

No. 341

WALNUT SIDE CHAIR

DUTCH STYLE

(*First quarter eighteenth century*)

The chair here shown is in early Dutch style, with cabriole legs and bird's claw and ball feet. The underbracing, the curve of the front rail of the seat, the splat not joining the back and the shell carving, are all indications of an early date. This chair is probably of Spanish origin, as indicated by the coat of arms in relief carving in the center of the splat, and the cartouche in the center of the seat rail. The knees are carved in the shell and pendant flower design. The seat was originally cane.

No. 342

TWO MAHOGANY ARM CHAIRS DUTCH STYLE

(First quarter eighteenth century)

An early mahogany arm chair in the Dutch style is here shown, which in reality is a transition piece. The underbracing is similar to that shown in Catalogue Number 120, but the carved front brace has disappeared. The legs, although in the well defined cabriole style, nevertheless retain the scroll at the top, and one can readily see how, in the search for lighter effects, this form of leg was developed from the heavy scroll. The back is formed by two short cyma curves and straight lines instead of two long curves, which are found in the well developed types, as in Catalogue Number 349. The splat is in the usual form of the Dutch style, with a slight piercing. The style of feet is known as Dutch or club feet.

No. 343

WALNUT SIDE CHAIR
DUTCH STYLE

(First quarter eighteenth century)

This chair is similar to the one shown in Catalogue Number 341. The top rail, stiles and seat rail are carved. The legs are cabriole, terminating in bird's claw and ball feet, with a shell and pendant flower design carved on the knees. The chair is underbraced and originally had a cane seat.

No. 344

WALNUT ARM CHAIR
DUTCH STYLE

(First quarter eighteenth century)

This chair is more ornate than any of the preceding ones. The lines of the top are broken with well executed pierced carving of an early date. The supports for the arms and the knees are carved in acanthus leaf design, and the legs terminate in the bird's claw and ball feet. The center of the skirt is carved in the same shell design as appears on the top rail, but not pierced. The chair is strengthened with an X bracing. The style of the carving and the proportions of the chair suggest a Spanish origin.

No. 345

ARM CHAIR

DUTCH STYLE

(First quarter eighteenth century)

This chair is much lighter in construction than some and more graceful in appearance. The front rail of the seat is curved, the legs are set wide apart and underbraced with the X brace. The legs are cabriole, the knees are carved in acanthus leaf design and the feet are of the Dutch type with carved radiates.

No. 346

TWO WALNUT SIDE CHAIRS
DUTCH STYLE

(First quarter eighteenth century)

These chairs are typical examples of the period preceding Chippendale, and exhibit the model on which all the variations of that period were based. The heavy underbracing is omitted and the form is composed entirely of cyma curves. The outline of the splat is so formed as to leave a uniform space between it and the stiles, and it is probable that it was to accomplish this purpose that the form of the splat was first suggested. The feet are bird's claw and ball, with a ring cut from the wood about three inches above. The knees are carved in the shell and pendant flower and acanthus leaf designs.

No. 347

SIX MAHOGANY SIDE CHAIRS
DUTCH STYLE

(First quarter eighteenth century)

This chair shows, perhaps, the first variation toward the later development. The outline of the back and seat no longer follow the cyma curves and the splat also varies from the line formed by the back. The feet are in the plain Dutch style. The proportions of this chair are so good that one does not feel the lack of ornament.

No. 348

ARM CHAIR

DUTCH STYLE

(First quarter eighteenth century)

This chair is a perfect specimen of the style to which it belongs. Form, proportion, and ornament are in harmony, and characteristic. Well carved shells decorate the seat rail and the knees, the latter having added the pendant flower. The beading scrolls which appear on the inside of the knee are indicative of an early specimen. The feet are bird's claw and ball.

No. 349

THREE MAHOGANY SIDE CHAIRS
DUTCH STYLE

(First quarter eighteenth century)

The form of these chairs is again composed of the cyma curves. The outline of the back is varied by the use of two short curves, instead of the more common long single curve. The top of the splat is carved in a conventionalized shell design, and the knees are carved in the familiar shell and flower pendant design. The legs terminate in the bird's claw and ball feet.

No. 350

MAHOGANY SIDE CHAIR
DUTCH STYLE

(*First quarter eighteenth century*)

The splat in this chair, while following proportionally the outline of the back, is more varied than any heretofore shown. Otherwise, it is conventional. The knees are carved with the shell and flower pendant design and the legs terminate in bird's claw and ball feet.

No. 351

TWO MAHOGANY SIDE CHAIRS DUTCH STYLE

(First quarter eighteenth century)

These chairs are fine examples of a side chair dependent for its effect upon its proportions and the simple decoration of scroll terminals on the back and splat. There are well carved shells on the top rail and on the knees. The legs are cabriole, terminating in what is known as the web foot, which is probably a development from the Spanish foot. The back legs of one of these chairs have been spliced.

No. 352

TWO WALNUT ARM CHAIRS
DUTCH STYLE

(First quarter eighteenth century)

The ornamentation on these chairs is delicate and varies somewhat from that already shown. The drapery and tassels, which appear on the top rail and extend to the splat, were a favorite theme with the Marot school in the early eighteenth century. The oak leaf design carved on the knees is rather unusual. The arms are carved in an acanthus leaf design and on the bend of their supports are carved cartouches in a style characteristic of the period. The legs are cabriole, terminating in Dutch feet, slightly carved in a leaf design.

No. 353

MAHOGANY ARM CHAIR
DUTCH STYLE

(*First quarter eighteenth century*)

This is a very fine specimen of the period and differs somewhat from those immediately preceding, in that the stiles are straight instead of following the outline of the splat. The carving is in an early pattern. The top rail is carved in a shell design with acanthus scrolls on either side and the splat is outlined in acanthus scrolls, between which are draperies and a cartouche containing a crest, which would indicate that the chair was made to special order. The supports of the arms are carved in an acanthus leaf design; the feet are cabriole, terminating in the plain Dutch feet, and the knees are carved in the shell and flower pendant pattern. The carving on the splat and top rail are in relief, cut from the solid.

No. 354

TWO MAHOGANY SIDE CHAIRS DUTCH STYLE

(First quarter eighteenth century)

These chairs are well proportioned and the decoration is unusual and very well placed. The carving is all in relief, cut from the solid, the top rail being in the shell and acanthus leaf design. The splat is decorated with oak leaves and at its base is carved a shell. Where the stiles join the seat rails are also carved oak leaves, terminating in rosettes. The seat rail is carved in the same design. The legs are cabriole, terminating in bird's claw and ball feet. On the knees are carved acanthus leaves and rosettes, rosettes also appearing on the seat rail above the legs.

No. 355

CHERRY ARM CHAIR

DUTCH STYLE

(Second quarter eighteenth century)

The distinguishing feature of this chair is the wide turn of the arms, each terminating in a ball finished with a carved rosette. The top rail is carved in an acanthus leaf design and a pendant flower extends into the splat. The sides of the splat are finished with scrolls, and the splat is pierced in a heart shape, with two carved pendant flowers. The legs are cabriole, terminating in the bird's claw and ball feet, and the knees are carved in the shell and flower pendant design.

No. 356

SET OF MAHOGANY SIDE CHAIRS DUTCH STYLE

(First quarter eighteenth century)

This chair is well proportioned and well executed in every detail. The top rail is carved in a bell flower design, and two carved circles extend into the splat. The splat is outlined with acanthus leaves, and is pierced with an oval, surrounded with a conventional leaf effect. The legs are cabriole, terminating in what is commonly known as the dolphin's head, and carved in an acanthus leaf design. The knees are carved in the shell and pendant flower pattern. The survival of an early period is seen in the brace connecting the back legs.

No. 357

MAHOGANY DOUBLE CHAIR
DUTCH STYLE

(First quarter eighteenth century)

This form of settee or double chair was very popular during the Dutch and later periods. The design is exactly the same as that shown in Catalogue Number 356, except that where the top rails join the stiles this piece is carved in an acanthus leaf and pendant flower design. The arms are also carved in acanthus design. The legs are cabriole and terminate in the dolphin's head, in all probability a development of the Spanish foot. About one-quarter of an inch has been added to the shoes on the front feet.

No. 358

WALNUT ARM CHAIR
DUTCH STYLE

(*First quarter eighteenth century*)

The design of the carving on this chair is very pleasing. The top rail is carved with a shell and acanthus leaf scrolls. The outlines of the splat are decorated with acanthus leaves and the piercing in plain oval form is framed with conventional leaves and is similar to that shown in the preceding plate. Below this oval piercing is carved drapery, with two tassels. The legs are cabriole, terminating in Dutch feet, with radiates, and the knees are carved in a shell pattern.

No. 359

MAHOGANY ARM CHAIR

DUTCH STYLE

(*About 1725*)

The back of this chair is very beautifully carved in relief, and the drapery, which extends across the oval opening in the splat, gives an effect not before shown. The stiles are also carved to the point where the arms join the back. The top of the splat and the knees show the design of a crown combined with acanthus leaves. The other designs on the piece are familiar. The legs are cabriole, terminating in Dutch feet, which are cut in radiates resembling a shell.

No. 360

MAHOGANY ARM CHAIR
DUTCH STYLE

(Second quarter eighteenth century)

A very graceful effect is obtained in the use of the fluted scallops as part of the outline of the splat, instead of being carved in relief, as shown in some of the preceding plates. The pierced opening is carved to represent a shield, surmounted with a design further carrying out the effect of the shield in scrolls. A smaller opening is pierced below, through which is carved a pendant flower. The entire splat is edged with a fine bead, carved from the solid. A crown, beneath which is a diaper design, surmounts the whole. The stiles are beaded and carved in acanthus leaf designs, and so fashioned as to appear to extend into the splat. An opening in Gothic design appears on the arms. The legs are cabriole, terminating in the Dutch feet, with radiates, and the knees are carved in a cartouche design.

No. 361

FOUR MAHOGANY SIDE CHAIRS
DUTCH STYLE

(*Second quarter eighteenth century*)

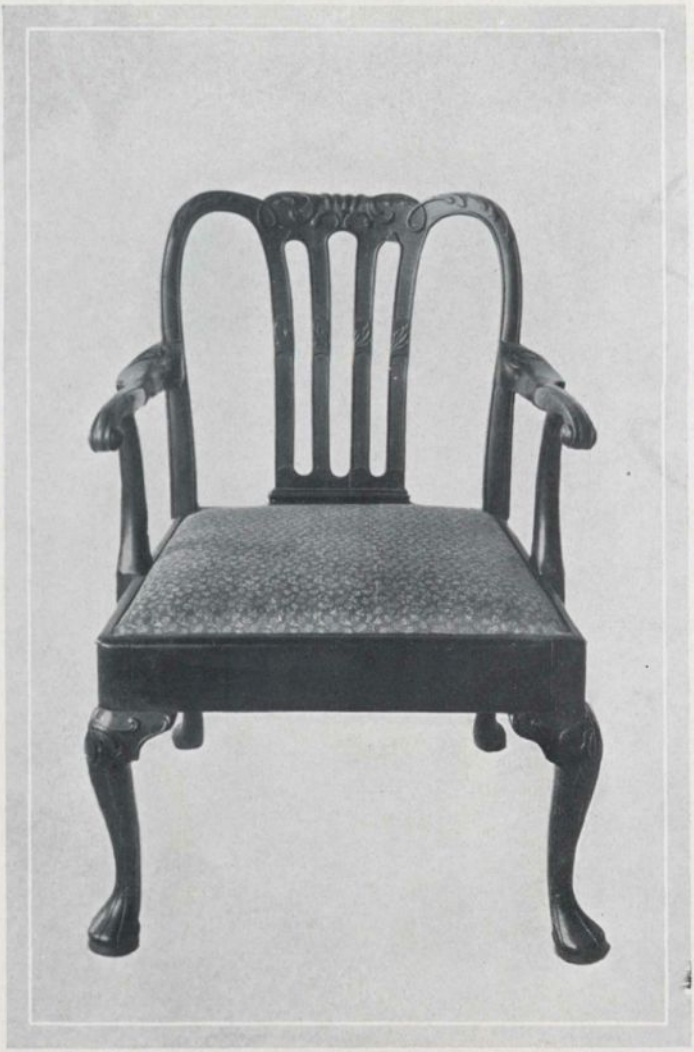
The opening in the splat of this chair is larger in proportion than any before shown, and also more elaborately cut away, in a manner suggestive of the splats of a later period. The designs of the carving are acanthus leaves, flower pendants and conventionalized leaves. The legs are cabriole, terminating in the bird's claw and ball feet. The knees are carved in flower pattern.

No. 362

MAHOGANY SIDE CHAIR SET
DUTCH STYLE

(*About 1725*)

This chair is an exception to the general rule that the stiles form a part of the top rail. The splat is composed of parallel slats, with flower pendants carved at the upper end of each and held together at the middle with three small rosettes. At each end of the top rail are rosettes, terminating in flower pendants. The seat is in the early curved form. The top rail, stiles and seat rail are all veneered. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaf design with eagle heads for hip pieces.



No. 363

MAHOGANY ARM CHAIR
DUTCH STYLE

(*Second quarter eighteenth century*)

The splat of this chair closely resembles those of the late Chippendale style, but the outline and carving show that it belongs to an earlier date. The splat is divided into four slats, each beaded, and at the center carved in a simple leaf design. Very simple acanthus leaf designs are carved on the edge of the top rail and the arms. The legs are cabriole, terminating in Dutch feet, with shallow radiates, and on the knees are carved simple leaves.

No. 364

MAHOGANY ARM CHAIR
DUTCH STYLE

(Second quarter eighteenth century)

The splat of this chair is much more pierced than in any of the foregoing, and this piercing forms the design heretofore obtained by relief carving, as shown in the preceding plates. There is an edging of acanthus leaves and conventional shell, with streamers carved on the top rail. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in acanthus leaves and flower pendants.

No. 365

SET OF SIX MAHOGANY SIDE CHAIRS DUTCH STYLE

(*Second quarter eighteenth century*)

This pattern of chair was apparently popular in early Dutch and Chippendale styles, and it will be instructive to compare this chair with that shown in Catalogue Number 161. The design of the two chairs is identical, but the latter has the Chippendale bow-shaped top rail. There is a slight acanthus scroll carved on the edge of the splat. Otherwise the back is perfectly plain, relying entirely upon the designs formed by the cutting away of the solid wood for its effect. The legs are cabriole, terminating in the bird's claw and ball feet, and the knees are carved in the acanthus leaf design.

No. 366

MAHOGANY CHAIR

DUTCH STYLE

A SET OF EIGHT SIDE CHAIRS AND ONE ARM CHAIR

(*Second quarter eighteenth century*)

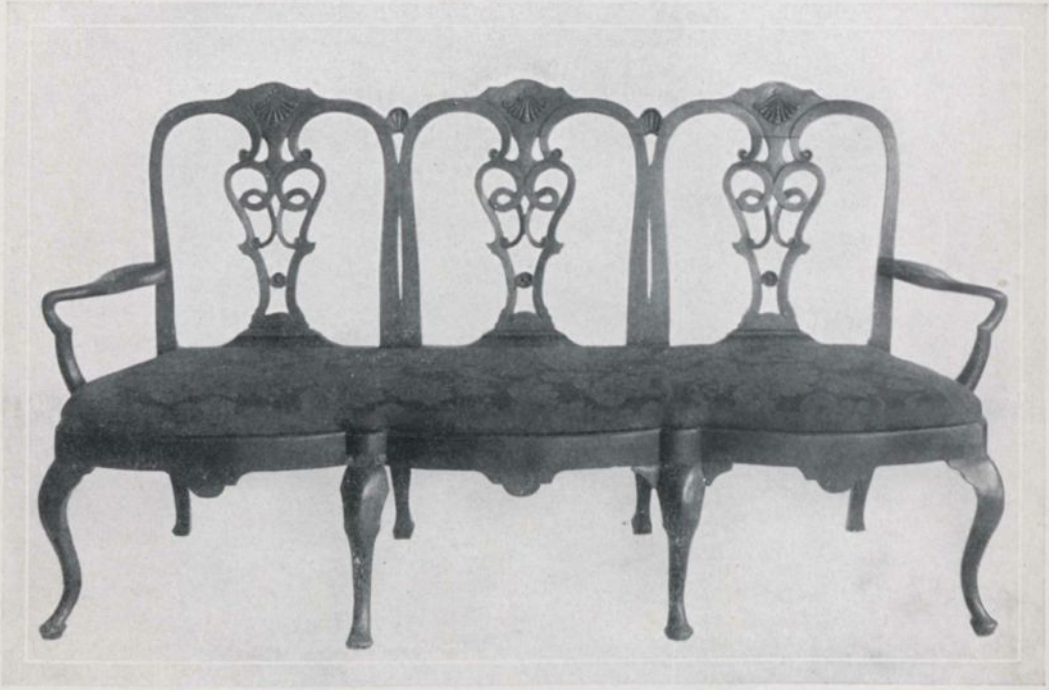
A very unusual back is here shown. The simple cyma curves of the stiles are broken by curves joining the splat near the center and forming a part of its outline. The splat itself is a figure eight loop, with an intertwined rectangle. The top rail is slightly carved and at the point where the figure eight design of the splat crosses is carved a rosette. The legs are cabriole, terminating in Dutch feet with shallow radiates, and the knees are carved in a leaf design.

No. 367

SIX MAHOGANY SIDE CHAIRS
DUTCH STYLE

(Second quarter eighteenth century)

Another Dutch chair, with splat in a form also used in the Chippendale period, is here shown. The splat is composed entirely of scrolls without carving. At the center of the top rail and on the knees are carved acanthus leaf designs. The legs are cabriole, terminating in the bird's claw and ball feet. This identical pattern of splat is found on the late Chippendale chair shown in Catalogue Number 156. The backs of two of these chairs have been slightly restored and a back leg of another has been broken and repaired.



No. 368

BEECH SETTEE
DUTCH STYLE

(*Second quarter eighteenth century*)

This settee has the same design of splat as that shown in the preceding plate. It is composed of three chair backs. A small shell is carved where the backs join, and a conventionalized shell is carved at the center of each top rail. The front rail is curved to further carry out the effect of the three chairs. It has perfectly plain cabriole legs, terminating in Dutch feet.

No. 369

UPHOLSTERED ARM CHAIR
DUTCH STYLE

(*Second quarter eighteenth century*)

The arms of this chair are particularly graceful. The legs are cabriole, with plain Dutch feet, and, although there is no decoration, the proportions are so good that the chair does not seem to require it.

No. 370

UPHOLSTERED SIDE CHAIR
DUTCH STYLE

(First quarter eighteenth century)

Another plain but well proportioned chair is here shown. The legs are cabriole, with scrolls on the inside of the legs, and terminate in bird's claw and ball feet.

No. 371

WALNUT ROUNDABOUT CHAIR DUTCH STYLE

(*Second quarter eighteenth century*)

A totally different conception of a chair is here shown, so arranged that one of the corners comes in the middle of the front, and the back covers two sides. These are known as "roundabout chairs" and seem to have been popular throughout the period. The one here shown has four cabriole legs terminating in bird's claw and ball feet, with shells carved at the knees. The two splats are plain, with simple piercings. A part of one arm has been restored. The chair was originally intended for use in a bedroom.

No. 372

MAHOGANY ROUNDABOUT CHAIR DUTCH STYLE

(Second quarter eighteenth century)

This chair has three cabriole legs with knees carved in acanthus leaf designs and one plain straight leg at the back. The two splats are in the slat form, with beaded edges. The feet are in the plain Dutch style.

No. 373

MAHOGANY ROUNDABOUT CHAIR
DUTCH STYLE

(*Second quarter eighteenth century*)

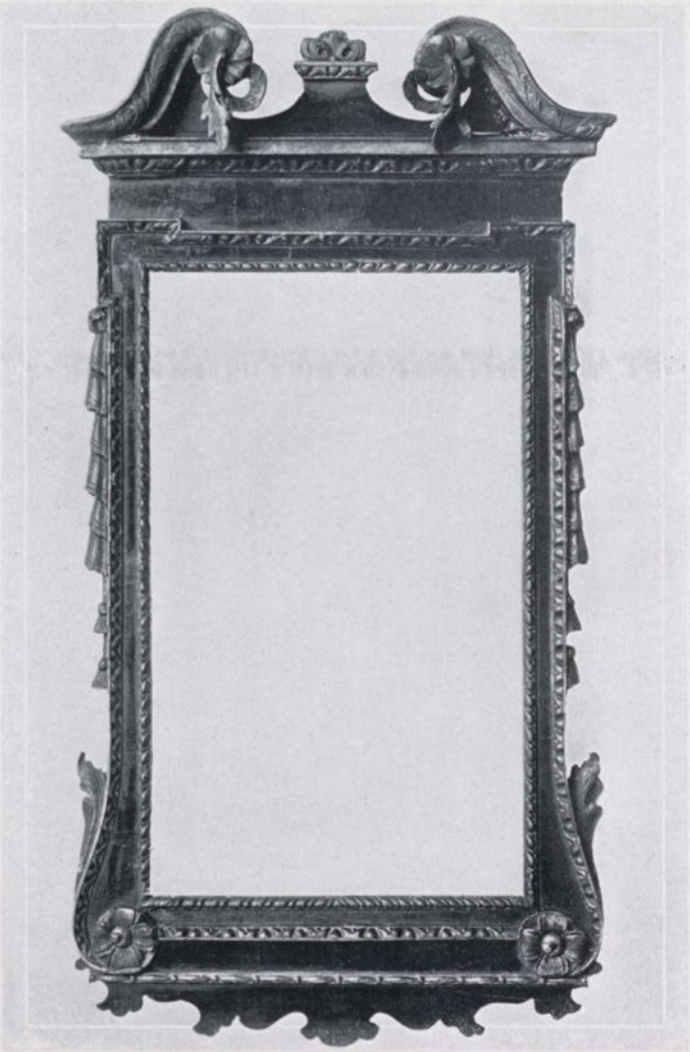
The two splats in this chair are well worked out, with shells and flower pendants carved in the outlines. The stiles are fluted and reeded. The front leg is cabriole, with a carved cartouche and flower pendant at the knee. The other legs are straight, but all terminate in Dutch feet, with radiates.

No. 374

MAHOGANY MIRROR
DUTCH STYLE

(*About 1725*)

Mirrors were not at all common until after 1700. The earliest ones were very small, owing to their great expense. The earliest form of large mirror was made up of two glasses, the upper one cut in flower or leaf design and known in the inventories of the period as "diamond cut mirrors." The mirror here shown is of wood, without gilding. The top has a broken arch pediment in early classic design, and the upper portion above the glass is carved in guilloches, with dentilated moulding above. One of the small scroll ornaments at the lower corner is missing.



No. 375

WALNUT AND GILT MIRROR DUTCH STYLE

(*Second quarter eighteenth century*)

This mirror dates about the same time as the preceding, and the treatment is very similar. The top is composed of two scrolls finished with handsome rosettes. This mirror is likewise surrounded with a moulding in rectangular and scroll form, and the scrolls terminate in large rosettes at the bottom. The lower edge is cut in scroll designs, a very popular treatment for mirrors during a hundred years. On each side of the mirror are carved and gilded draperies with tassels, an unusual treatment for the sides, which more commonly are carved to represent flowers or fruit, as in the preceding figure.

No. 376

GILT MIRROR
DUTCH STYLE

(Second quarter eighteenth century)

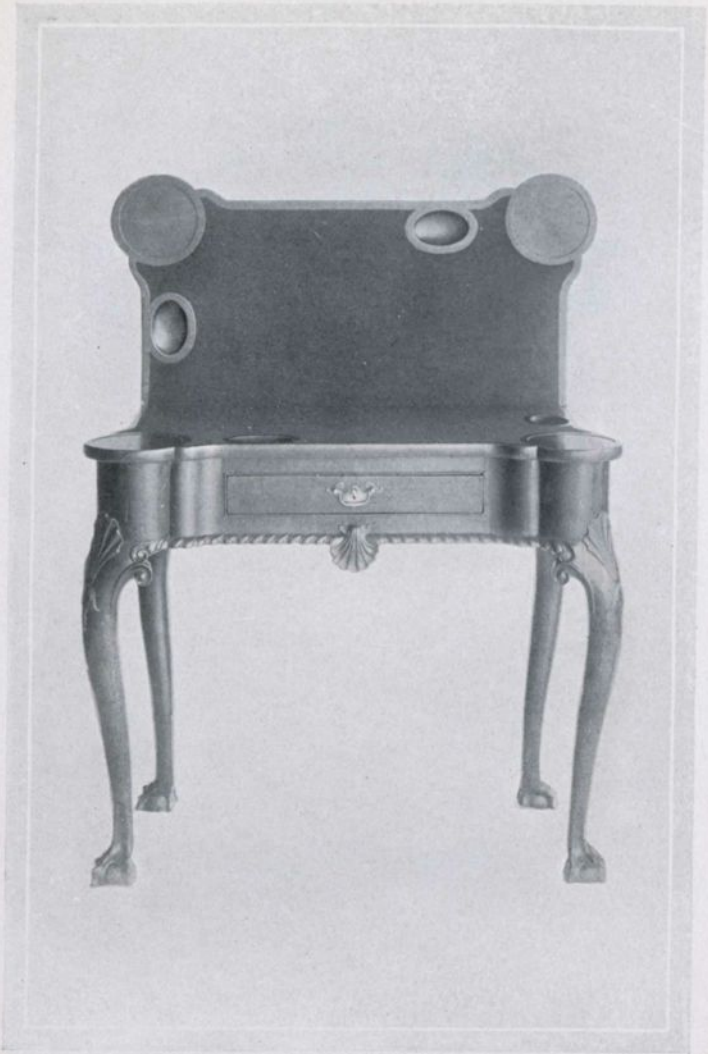
This mirror belongs to the same general period as the preceding, with scroll top terminating in rosettes. At the center of the top is a well carved shell. The moulding below this top is in the design known as the Greek moulding. The moulding about the frame, in rectangles and scrolls, appears as in the former mirrors. There is a rosette at each corner of the mirror and at the center of the bottom is a shell with acanthus leaf streamers. The outer edges have scroll designs, with pendant flowers and leaves of wood, gilded, in a slightly later design than the preceding mirrors.

No. 377

GILDED MIRROR
DUTCH STYLE

(*Second quarter eighteenth century*)

This mirror is in very unusual design. The upper portion is cut in curves, edged with acanthus leaves, and the surface is enriched with scroll designs and flowers. On each side of the center is a bird. The sides of the mirror frame are cut into scrolls, with pendant flowers, and the bottom is finished similar to the top, having an open work shell carved at the center. The entire detail of the mirror is well planned and executed, and all the designs are in a pre-Chippendale style.



No. 378

WALNUT CARD TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

This card table is in the usual form, one leaf folding over the other when not in use. The four circular places at the corners of the top were intended to hold the candles for the players, while the four well holes beside each player were for chips. The edge of the skirt is finished with a rope moulding, with a shell carved at the center. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in a shell and pendant flower design, the shell extending up on to the frame of the table.

No. 379

WALNUT CARD TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

This table is somewhat similar to that just shown. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved shell and flower pendant designs.

No. 380

MAHOGANY CARD TABLE
DUTCH STYLE

(Second quarter eighteenth century)

The corners for holding candles on the top of this table are square instead of round as in the preceding. It also contains the well holes for chips. The edge of the table is carved in a flower design. The legs are cabriole, terminating in the bird's claw and ball feet, and the knees are carved in a well executed acanthus leaf design.

No. 381

MAHOGANY CARD TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

Around the edge of this card table is carved a raised moulding. The legs are cabriole, terminating in bird's claw and ball feet, and on the knees are carved acanthus leaves and flower pendant designs. There is a slight carving at the center of the skirt.

No. 382

MAHOGANY CARD TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

This card table has the four circular places on each corner for the candles and the holes for the chips. There is one drawer. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in an acanthus leaf design running up on the frame of the table.

No. 383

MAHOGANY DROP LEAF TABLE

(*Second quarter eighteenth century*)

This table is similar to that shown in Catalogue Number 385. The leaves are oval and the legs terminate in bird's claw and ball feet.

No. 384

MAHOGANY DROP LEAF TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

This table is similar to that shown in Catalogue Number 385. The top is round. The legs are cabriole, terminating in bird's claw and ball feet.

No. 385

MAHOGANY DROP LEAF TABLE DUTCH STYLE

(*Second quarter eighteenth century*)

This form of table was used in the period as a small dining or breakfast table. It has two oval leaves which are extended by drawing out the opposite legs at right angles to the others, two being stationary and two being on pivots. The legs are cabriole, terminating in bird's claw and ball feet, and the knees are carved in a shell and pendant flower design.

No. 386

MAHOGANY DROP LEAF TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

This large table is similar to the foregoing, except that the leaves are much larger and are square instead of being oval. The legs are plain, cabriole in form, and terminating in bird's claw and ball feet.

No. 387

MAHOGANY DROP LEAF TABLE

DUTCH STYLE

(*Second quarter eighteenth century*)

This table is similar to that shown in the preceding. The leaves are straight and the legs are cabriole, terminating in bird's claw and ball feet.

No. 388

MAHOGANY DROP LEAF TABLE DUTCH STYLE

(Second quarter eighteenth century)

This table is similar to that shown in Catalogue Number 386. The leaves are straight. The legs are cabriole, terminating in bird's claw and ball feet.

No. 389

MAHOGANY DROP LEAF TABLE DUTCH STYLE

(*Second quarter eighteenth century*)

This table is similar to that shown in the preceding. The leaves are straight and the legs are cabriole, terminating in bird's claw and ball feet, with acanthus leaf carving on the hips.

No. 390

CURIOUS MAHOGANY WRITING DESK DUTCH STYLE

(Second quarter eighteenth century)

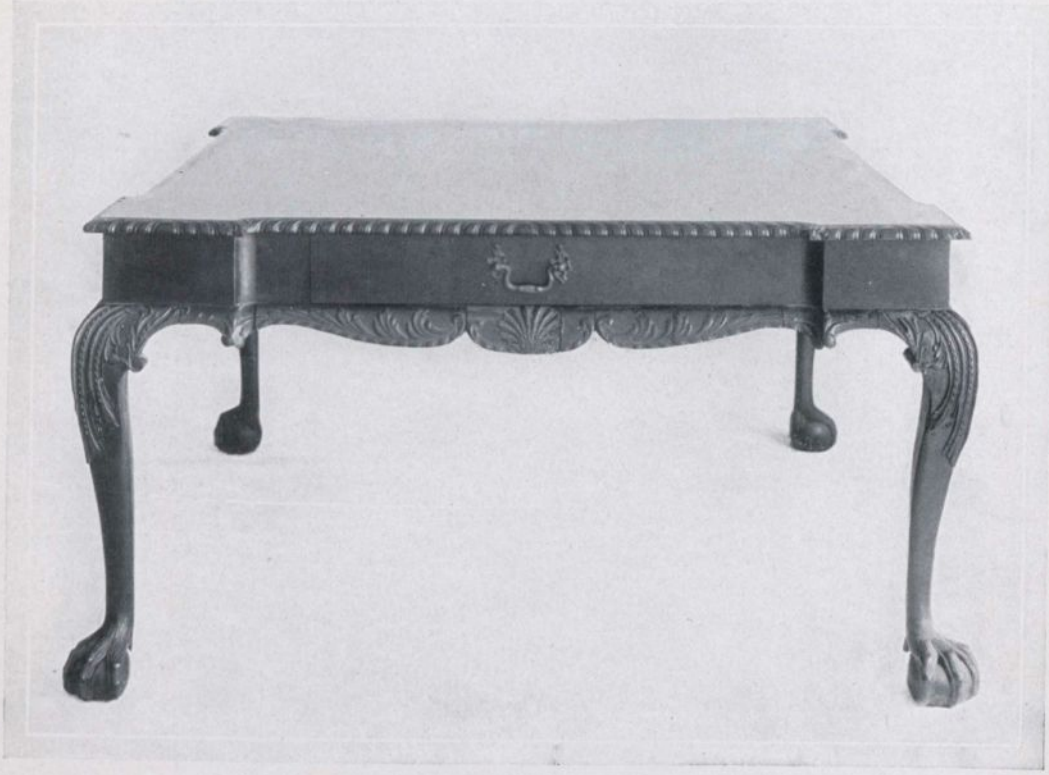
This desk is of very interesting mechanical construction. The top lifts up like a card table, one of the legs swinging out to support it, and inside are two shallow trays, and in the center a panel which can be raised to different angles, upon which to write. Underneath the table is a strap hinge which fastens with a padlock. On turning the staple the whole center portion rises, being forced up by two metal springs, disclosing a tier of pigeon holes and below a tier of little drawers. The legs are cabriole, terminating in bird's claw and ball feet, with a ring carved a few inches above the feet. The knees are carved with shell and pendant flower design.

No. 391

MAHOGANY CHAMBER TABLE
DUTCH STYLE

(*Second quarter eighteenth century*)

These tables are commonly called lowboys, being the companion pieces of the chests of drawers known as highboys. They were intended to be used as dressing tables. This piece has three drawers. The legs are cabriole, terminating in the modified Spanish foot, and shells are carved on the knees.

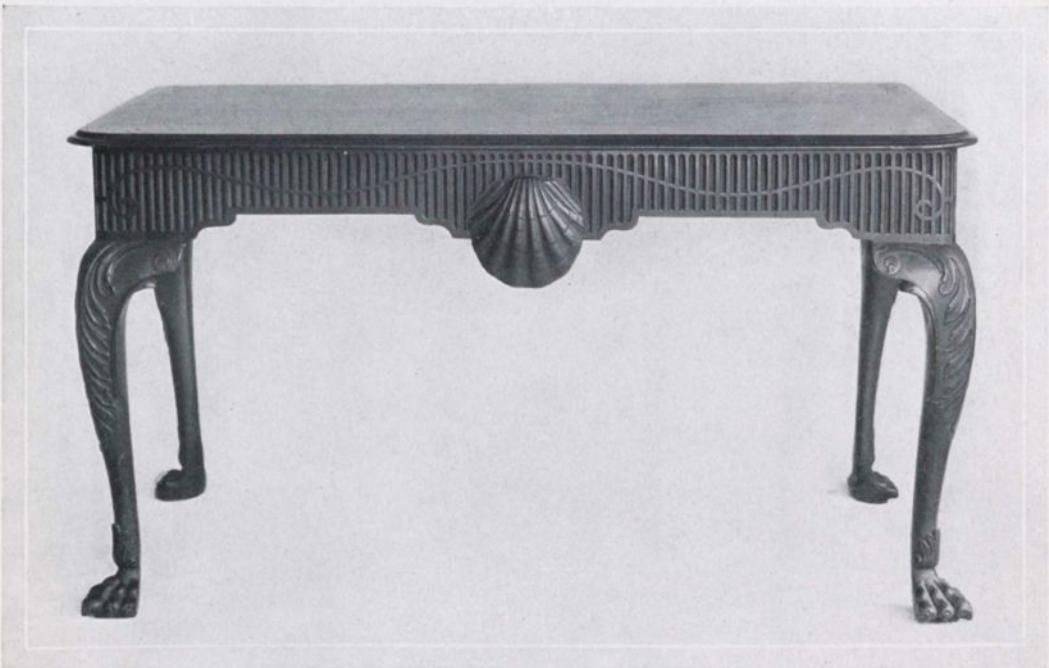


No. 392

MAHOGANY TABLE
DUTCH STYLE

(Second quarter eighteenth century)

Large tables of this character were used apparently in the center of a room. They are sometimes called library tables. The upper edge is carved in a rope moulding design. There is one drawer and the lower edge is cut in simple and cyma curves, edged with and carved in an acanthus leaf design. At the center is carved a shell. The legs are cabriole, terminating in well carved bird's claw and ball feet, and the knees are carved in acanthus leaf designs.



No. 393

MAHOGANY TABLE

DUTCH STYLE

(*About 1725*)

This table has all the indications of an early date. The rail is carved in flutings, with a fine line of scroll work running through the surface. At the center is carved a large shell. The legs are cabriole, terminating in animal's claw feet; just above the feet is carved an acanthus leaf, which is characteristic of an early date. The knees are carved in acanthus leaf designs.

No. 394

MAHOGANY DESK

DUTCH STYLE

(*Second quarter eighteenth century*)

This represents an unusual form of desk, very similar to those used in schoolrooms to-day. The lid lifts up, leaving an open place within for papers, with a drawer below. The legs are cabriole, terminating in plain Dutch feet. The knees are carved with shell and pendant flower design. The handles are not original.

No. 395

DUTCH LONG CASE MARQUETRIE CLOCK

(*About 1750*)

This clock case is typical of those in favor in Holland in the eighteenth century. The case is embellished with marquetrie and on the top are carved figures. The works were made by William Koster, Amsterdam.

No. 396

MAHOGANY CABINET

(*1770-1780*)

The upper portion of this cabinet is fitted with shelves behind doors, with glass cut in designs. About the top is a bead moulding and a fret. The top of the lower portion forms an open shelf extending beneath the upper cupboard. In the lower portion is a cupboard, below which are two drawers; the front of the upper one is reeded, and the front of the lower one is reeded and fluted. The sides of the frame are rounded and the surface is carved in a fret design. The piece stands on bracket feet.

No. 397

MAHOGANY KNEE HOLE BOOKCASE

(*1770-1790*)

This piece is built in two carcasses, the pediment has scrolls, terminating in rosettes, between which is carved an urn. A carved lattice work in diaper pattern fills in the spaces under the scrolls. The top rail is finished in a fret form, in intertwined oval sections. The glass is in oval, diamond and rectangular shapes. In the lower carcass is a recessed cupboard, similar to that shown in the preceding figure, with one long drawer above and three on either side. The feet are in the plain bracket style.

No. 398

No. 398

MAHOGANY BOOKCASE AND SECRETARY

(*Last quarter eighteenth century*)

This piece is somewhat similar to that shown in Catalogue Number 396. About the top is a dentilated moulding. The glass is cut in ovals with three drawers below fluted and reeded. In the lower portion are four drawers. The feet are in the ogee bracket type, slightly carved. There is a bead and shell carving on the skirt.

No. 399

No. 399

MAHOGANY KNEE HOLE BOOKCASE

(*1770-1790*)

This piece is similar to that shown in Catalogue Number 397. It is built in two carcasses. The top is straight, with a dentilated moulding, below which is carved a fret. The glasses are cut in lozenge shape. The lower portion is recessed at the center, with four drawers, the upper one flush. On either side are four drawers. It stands on plain bracket feet.

No. 400

MAHOGANY KNEE HOLE SECRETARY BOOKCASE

(*About 1780*)

This piece is in two carcasses, the top being finished in a dentilated moulding, below which are carved frets. On either side of the doors are flutings and reedings. The glass is cut in diamond and rectangular shapes. Below the door is a drawer with fluting and reeding. The lower carcass is divided into one long drawer and three small drawers on either side of the recessed center part, within which is a cupboard. At the corner of the sunken panel in each drawer are slight carvings, and a rosette is carved on the center of the cupboard door. The legs are in the ogee bracket shape. On the brass handles are rosettes with lions' heads. The rosette form of handle was usually found on late Empire pieces, but this piece has all the appearance of belonging to the classic period represented by late Chippendale and early Sheraton.

No. 401

MAHOGANY SIDEBOARD
SHERATON STYLE

(*1790-1800*)

This form of Sheraton sideboard is the one most commonly found. The two ends are raised higher than the center portion and cupboards extend well down to the floor, the piece being raised upon stub feet. The center is swelled and the cupboard below the center drawer is recessed and swelled. The handles are in the oval form.

No. 402

SIDEBOARD

SHERATON STYLE

(*1790-1800*)

This sideboard is similar to that shown in the preceding. There are five drawers across the top. At the lower center is a recessed cupboard, on either side of which are long bottle drawers. The handles are oval. It stands on stub feet.

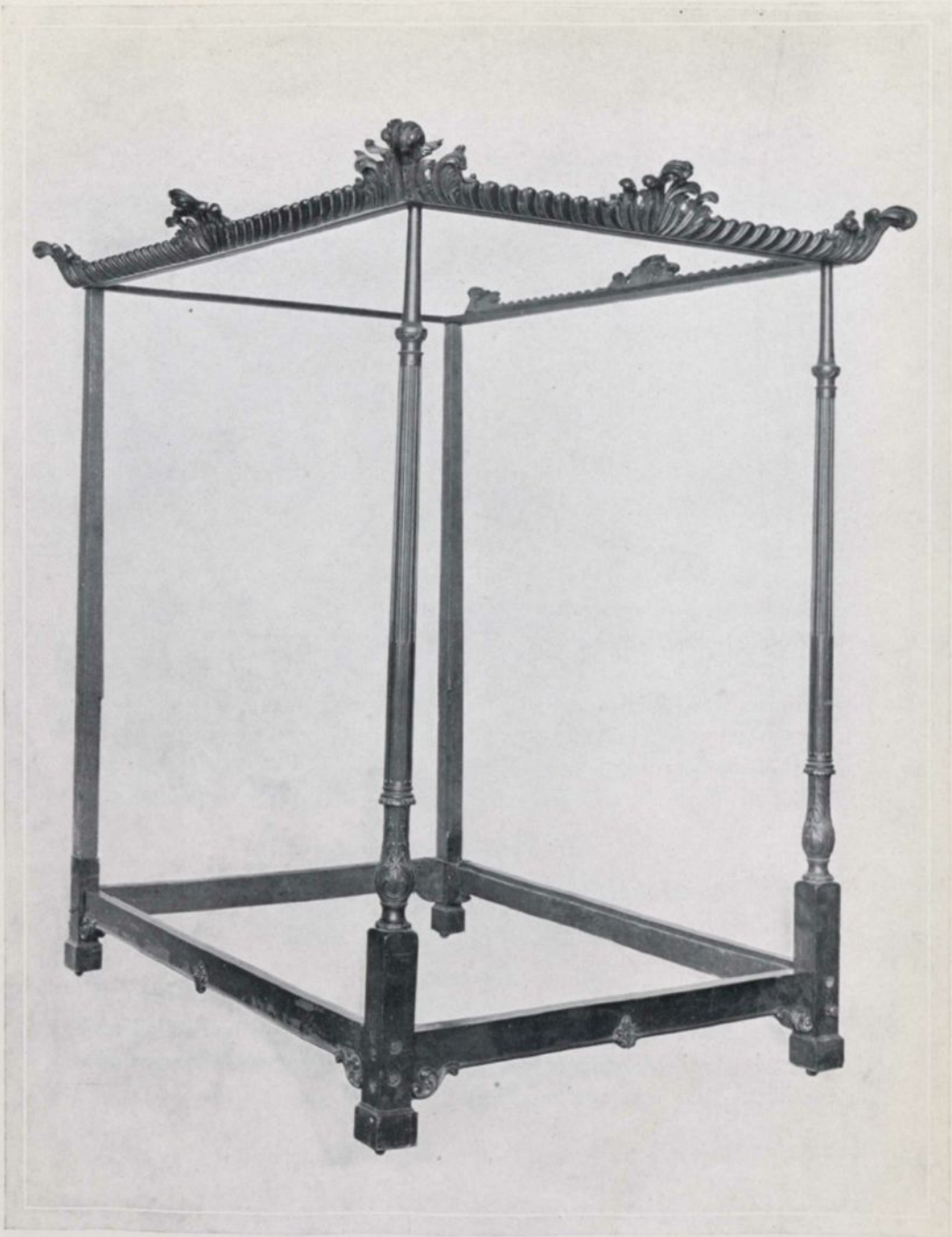
No. 403

MAHOGANY SIDEBOARD

HEPPLEWHITE STYLE

(*1790-1800*)

This sideboard is small. The two ends are slightly swelled and the front is straight. There are inlaid bands about the drawers and on the legs. The legs are tapering.



No. 404

No. 404

MAHOGANY BEDSTEAD
CHIPPENDALE STYLE

(*Third quarter eighteenth century*)

This bedstead is built in the usual manner with perfectly plain head posts, intended to be covered by draperies, and two carved foot posts. The upper portion of the foot posts is carved in a slight acanthus leaf design below which is a ball moulding. The columns are fluted and reeded, and below this is a bulb carved with acanthus leaves. The rails are set low, near the floor, and on the lower edge at either end and in the center are carved acanthus leaves. The plain head board is missing. The tester is beautifully carved in scrolls and acanthus leaf design, behind which the draperies of the bed are intended to hang.

American Art Association,
Managers.

Thomas E. Kirby,
Auctioneer.